

HIT PARADER

35 CENTS/CDC

A CHARLTON PUBLICATION

OCTOBER



MUSIC SPOTLIGHT

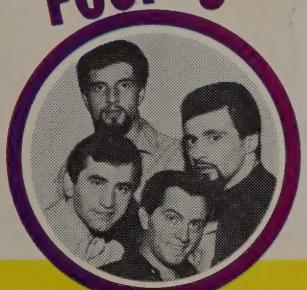
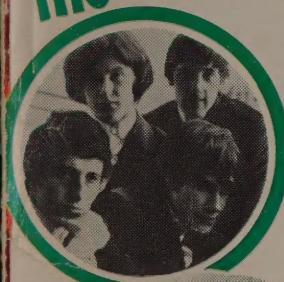
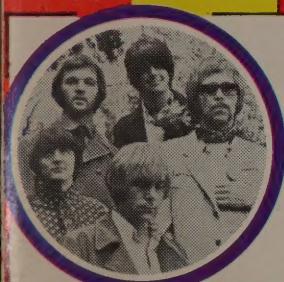
GRANNY'S GOSSIP

LONDON SCENE

PLATTER CHATTER

THE SCENE

MOBY GRAPE
The TURTLES
JOHNNY RIVERS
FOUR SEASONS



"I Knew Peter Tork
BEFORE He Became
a MONKEE" (PAGE 9)



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BABY YOU'RE A RICH MAN

BABY I LOVE YOU

GLORY OF LOVE

MAMMY • TESTIFY

THERE GOES MY EVERYTHING

LADY FRIEND

FAKIN' IT

A GIRL LIKE YOU

HEAVEN AND HELL

I LIKE THE WAY

CHAPEL IN THE MOONLIGHT

LET THE GOOD TIMES
ROLL & FEEL SO GOOD

JACKSON • JOY

SHOOT YOUR SHOT

DON'T YOU MISS ME
A LITTLE BIT BABY

SHOW BUSINESS

WHITE RABBIT

YOUR UNCHANGING LOVE

OUT AND ABOUT

DON'T GO OUT
IN THE RAIN

MAKE ME YOURS

MISTER PLEASANT

I TAKE WHAT I WANT

HEY GRANDMA

CARRIE
ANNE

The WHO • SPANKY AND OUR GANG
SCOTT MCKENZIE
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I WRITE
MY SONGS"
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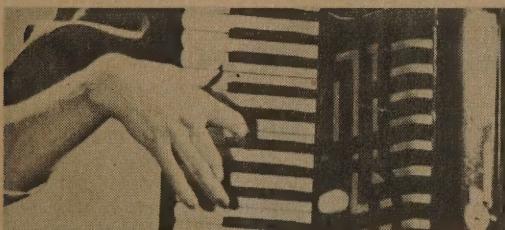
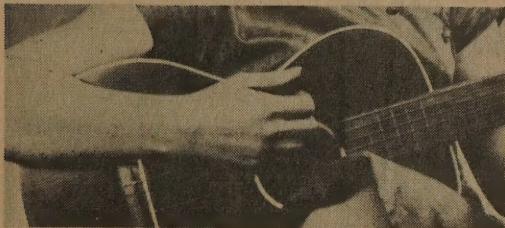
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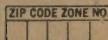
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OCTOBER 1967

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PARADE OF SONG HITS

● Pleasant Valley Sunday



By The Monkees

● All You Need Is Love



By The Beatles

● Baby I Love You



By Aretha Franklin

**OVER 35
TOP TUNES
COMPLETE
SONG INDEX
ON PAGE 28**

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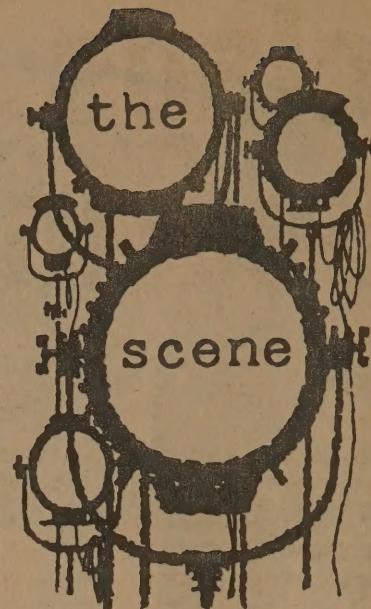
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You mentioned the Fugs in comparison to us. The Fugs are not in good taste. They have a few bugs in their plan. One of them appeared on the David Susskind Show. I suppose their basic premise is "You talk dirty on a rock and roll record and this will lead the way to freedom of speech." This guy is sitting there in his chair and he couldn't care less about freedom of speech. He wants to be as cool as possible saying things like, "Yeah man, sure. Yeah, we live in the Village." They don't care about the musical end of what they're doing. They're overcome with the socio-political aspects.

I think all this decadence is pretty disgusting. I wish it would stop. Although I've heard it's the same in major cities all over the world, I wouldn't want to comment on something I haven't seen. I'm up to my nose in the American variety.

It all stems from a system that was never designed to work. Our system is based on a lot of fallacies. Our moral code, for instance, from the Puritan era is basically wrong. No animal up to and including the human being was physically designed to live under that sort of a code. When these codes are strictly adhered to you come up with stunted, twisted fragments of society.

Sure they're building tall buildings. What else can they do? They're frustrated. So you have a system built on really faulty components. Then you've got a whole heritage of parent-to-child teaching. That is - teaching by example. Parents always wanted to be good guys, live



in the system and be straight. Some of them really couldn't handle it, they couldn't play the right games and they developed horrible guilt feelings. Then they started wasting themselves—taking to drink and other things. Morally the society crippled itself.

By example of behavior, this whole tradition of nonsense was handed down from father to son as far back as the Pilgrims.

In junior college, which I was forced to attend, I read a book called "Democracy, An American Experiment". And it's true. No one has ever proved that it can work. I still think it's an experiment and someone has to prove to me that it works. This doesn't mean that it can't work.

But it sure needs to be re-designed and re-greased in an American sense. People have to stop being hypocritical about the way they live and think, and take their whole mind and body into consideration when they're designing laws. □

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WE READ YOUR MAIL



Dear Editor:

I would very much like you to print this letter. My stepparents and I are extremely interested in all types of music: pop, folk, jazz and R&B alike. My favorite type of music is pop and that's what this letter is about.

Over about the last five years (since I was twelve) my parents and I have traveled all over the country to concerts by various groups and singers. Within the last two years, I have seen all of the following groups and met many of the people, due to my contacts with D.J.'s all over the U.S. and my father's press card. I have seen the Beatles, Rolling Stones, Yardbirds, Kinks, Butterfield Blues Band, Jefferson Airplane, Small Faces, Herman's Hermits, Byrds, Spencer Davis Group, Raiders, Animals, Troggs, Who, Walker Brothers, Dave Dee, Dozy, Beaky, Mick and Tich, Detroit Wheels, Buffalo Springfield, Mama's and Papa's, Lovin' Spoonful, Bob Dylan, Donovan and innumerable others.

I like most of them -- maybe not personally but they give good performances. Some I met here, others in Europe and England last summer. I didn't like the Byrds, Hermits, Raiders or Mama's and Papa's. They couldn't seem to reproduce their sound on stage.

The Raiders could but I can honestly say that they are the only group that I have ever seen that I was ashamed for my parents to see. They get up on stage and act like a bunch of idiots. I met Mark and he, like Herman, was undoubtedly the most conceited, spoiled brat I have had the misfortune to meet, but I do like Chris

Hillman of the Byrds. I'm just sorry his group can't give a good concert. I go to listen, not look. I don't like the Jefferson Airplane, Butterfield Blues Band, Detroit Wheels, Lovin' Spoonful, and Dylan personally, but they give good concerts and I enjoy their music.

The most tremendous performers are undoubtedly the Walker Brothers, Stones, Yardbirds, Spencer Davis Group, the Who, and Animals. I don't care a whole lot for Eric but he has a tremendous voice. If you have a chance, catch shows by these groups.

Oh yes, my parents like Mick Jagger. About his on stage movements, I quote my mother: "It's beautiful, if you take a good look. Sex is beautiful, so Mick is beautiful because he is sexy. He's just releasing all the rhythm he has in his body and everyone should enjoy it as much as he does. He's very nice personally, too." That was a 32-year-old woman.

I say long live good groups that can produce their sound on stage and give a show you can listen to, as well as look at -- and down with those who can't.

Jessi Loring

907 Utopia

San Antonio, Texas

PS: Thank you for reading this. Please print it. These are my honest opinions. Print the truth once in a while -- OK?

Dear Editor:

To someone who, like myself, has become so thoroughly involved in the world of jazz as to have lost sight of rock music, Hit Parader has been an invaluable aid in catching up with and understanding recent developments on the rock scene. Hav-

ing today passed a music store window which displayed a sitar (Made in India - \$150) next to a copy of the songbook for "Revolver," I felt a special twinge of appreciation for your attempt to explain to your readers the influences of jazz, Eastern music, baroque, etc., in changing rock into what has to be considered by this subjective listener as a mature art form. I hope that you will continue this excellent educational campaign, and perhaps even expand it to include regular columns on jazz and other, related musics. After all, if many of these musics share common origins and are traveling in similar directions (along parallel lines), why maintain any unnecessary isolation? I look to my hippier students to advise me about which rock records to buy, and do the same for them in jazz, indicating that a broad taste for all good American music can certainly be developed if we are willing to drop our preconceptions (I know I had a lot of mistaken ones about rock) to listen with open ears.

One other thing -- the relationship between jazz, especially the newer styles, and Eastern music. As part of a book on black nationalism and jazz that I have been writing, I have asked about two dozen men the question: "Do the musicians who play in some of the newer styles look to Africa and Asia for their musical inspiration?" Here is the tape-recorded answer which I received from McCoy Tyner, mentioned by my friend Bob Thiele in your August issue:

Tyner: I know I do.

Kofsky: Is there any particular reason why you do?

Tyner: I have a lot of personal reasons. I think mainly

because of my religious convictions -- I'm orthodox Muslim. I think that has a lot to do with my leaning. But not just because of that, I think, because a lot of musicians are realizing that this is where the roots of the music really came from, as far as this music is concerned.

Kofsky: Rather than Europe?

Tyner: Yes, yes. But I think that mostly black musicians feel that they can better relate to Africa.

Kofsky: Can I quote you on that?

Tyner: That's all right. I'm not speaking for all, but I mean there's a great number of them.

As an afterthought, a few other requests: 1) Is it possible to obtain back issues before April 1966? 2) Would you plan features on some of the more adventurous groups (Mothers Of Invention) as well as on some of the more esoteric ones from California (Peanut Butter Conspiracy, Grateful Dead, Nitty Gritty Dirt Band, and especially the Jefferson Airplane, which, as Donovan says, does indeed get you there on time)? These groups may not sell as many records as, say, the Supremes, but what they are doing artistically surely demands recognition.

Gratefully yours,

Frank Kofsky

History Dept.

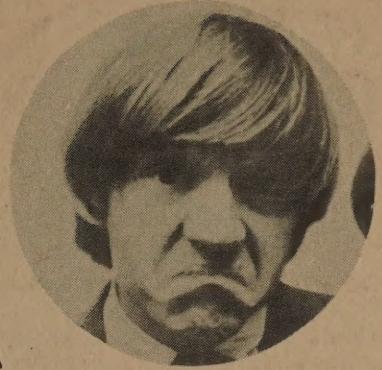
University of Pittsburgh
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Sorry, back issues before April '66 unavailable. We've done articles on the Mothers, Jefferson Airplane, Moby Grape, Nitty Gritty Band and other adventurous groups in the last few issues. We always try to recognize good underground groups.

(Cont. on pg. 59)

"I knew Peter Tork before he became a MONKEE"

by Alan Smith



Now, life is good for Monkee Peter Tork. He's got success, adulation, millions of fans -- and money. But it isn't so many years since Peter knew the rough side of life and came dangerously near to outright poverty. He was a solitary figure, wandering aimlessly around the Bohemian clubs of New York's Greenwich Village trying to eke out a living.

Someone who shared those tough times with Peter is blind singer-guitarist Jose Feliciano, a 21-year-old musical genius who's already made several TV appearances in Britain. (And of whom, believe me, you'll be hearing a lot more in the near future.)

Says Jose: "It was in the days when I was considered to be a folk act, and Peter and I used to play around the Village more or less every night.

"He used to warm up the audience for me. I was reasonably well-known in the coffee bars, and I'd pay Peter a few dollars to get things started.

"He was a real nice guy in those days. Easy-going, happy with life, ready to take things as they came. Maybe success has changed him. I don't know. We've kind of lost touch in the last couple of years, and I wouldn't know if he's still as relaxed as he used to be.



"All I know is that then, Peter Tork was as good a friend as anyone could wish to have. We knew each other very well then, and I used to listen to him play banjo before they passed round the basket.

"That was what we all did in those days, you understand. We weren't paid

for playing or singing -- it was just the practice to pass round a basket or shoebox and hope the patrons would be generous. Some people would put in a nickel, others a bit more.

"Peter always did OK. He was a good musician -- don't let anybody try to tell you otherwise -- and the people appreciated him.

"Often we'd both perform at the same places in the same evening. Say we might do the Bitter End club first, and then I'd go on with my dog and we'd meet up again at the Gaslight.

"I don't know if Peter feels the same way as I do about those days, but I often used to get that much more satisfaction out of my music because I wasn't really being paid.

"Maybe it's hard for other people to understand. Put it like this: A few





years ago Pete or myself were more or less relying on the breadbasket, but the music was satisfying because it was very personal.

"Now we're both being well paid for our music -- it's become work -- so it's just that little bit less fun.

"I'm hoping to come back to Britain at the same time as the Monkees, and I'm figuring that maybe it might be an idea for me to warm up the audience for him. Still, we'll definitely dig the in-clubs together."

Jose's sincere tribute to Peter be-

comes all the more flattering when you appreciate that Jose is being acclaimed by many people as one of the most fantastic musical talents to come from Latin America in the past few years.

Don't let that name fool you: he isn't a flamenco guitarist, although when he wants to, he can play flamenco with all the fire and soul of a gypsy from Madrid.

Neither is Jose just a beat singer: but watch him doing pop and blues at London's Blaises club, and you'll see the audience almost ecstatic with



pleasure.

Jose is, in fact, a man of all music -- and I'm not the only one to think so. Normally, press conferences are reasonably staid affairs, but I saw one the other day at which Jose played and sang and he literally had newspapermen and TV and radio producers jumping up and down with delight.

For someone like this to pay tribute to Peter Tork -- both as a musician and as a person -- is flattering indeed.

Now, maybe, some of those "the Monkees can't play" cynics will finally eat their words and think again. □

A PARTY WITH The BEATLES





by Norrie Drummond

John Lennon walked into the room first. Then came George Harrison and Paul McCartney, followed closely by Ringo Starr and road managers Neil Aspinall and Mal Evans. The Beatles had arrived at a small dinner party in Brian Epstein's Belgravia home, to talk to journalists and disc jockeys for the first time in many months.

For almost a year they have been virtually incommunicado. No interviews, no public appearances, no "live" TV dates. We knew they were making an LP and that they intended to start work on another film, but that was all, apart from the occasional snatched photograph of a not particularly happy-looking Beatle.

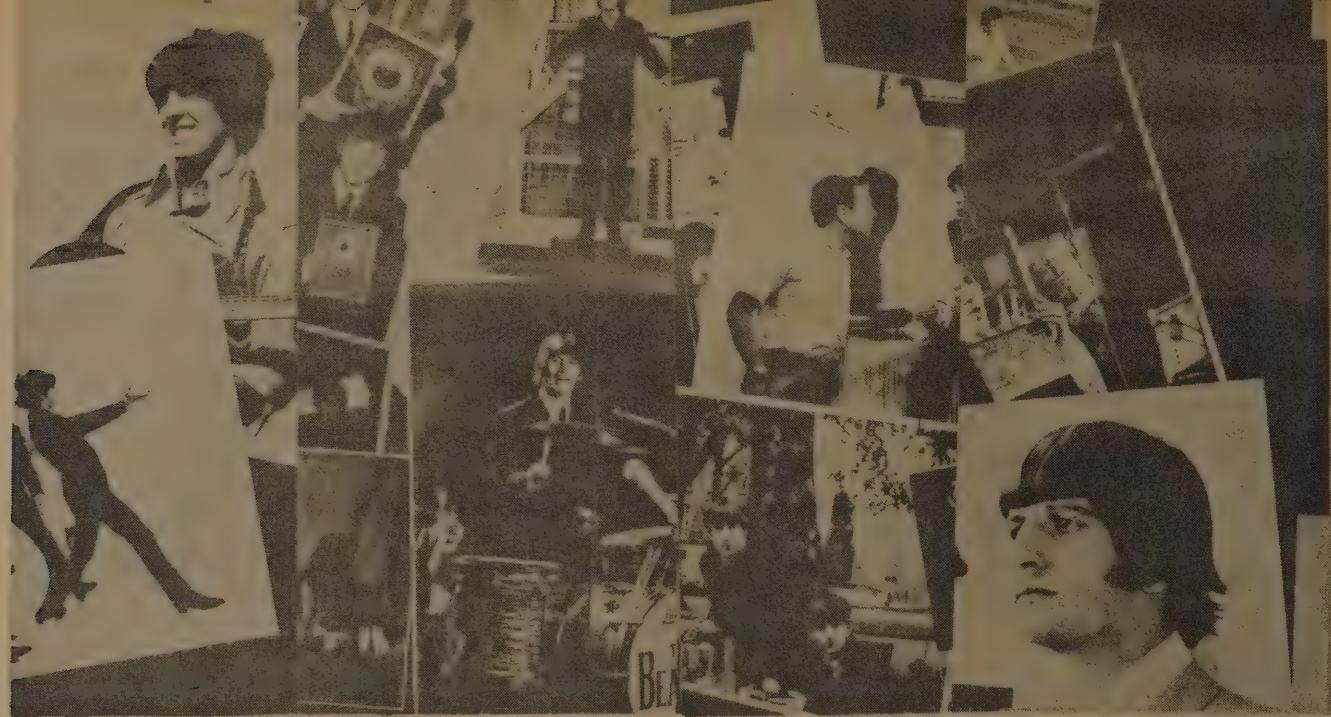
We saw the new John Lennon look when he was filming in "How I Won The War." We saw the change in George Harrison when he returned from India, and we learned that Ringo and Paul had grown moustaches. Their last single, "Penny Lane"/"Strawberry Fields

Forever," failed to make No. 1 and the rumors and speculation started. Only last week one newspaper described them rather incongruously as "contemplative, secretive and exclusive."

Well, the Beatles are contemplative. So what? And secretive? Only when it's required of them. As for exclusive, surely they've always been that. But the Beatles most certainly have not become four mystical introverts as some people would have us imagine.

Despite their flamboyant clothes which made even Jimmy Savile look startled, the Beatles are still the same, sane, straightforward people they were four years ago. Their opinions and beliefs are the same -- only now they understand why they believe in them.

"I've had a lot of time to think," said John peering at me through his wire-rimmed specs, "and only now am I beginning to realize many of the things I should have known years ago.



"I'm getting to understand my own feelings. Don't forget that under this frilly shirt is a hundred-year-old man who's seen and done so much — but at the same time knowing so little."

John regards the Beatles' new LP "Sgt. Pepper's Lonely Hearts Club Band" as one of the most important steps in the group's career.

"It had to be just right. We tried and, I think, succeeded in achieving what we set out to do. If we hadn't, then it wouldn't be out now."

Apart from his green frilly shirt, John was wearing maroon trousers, and round his waist was a sporran.

Why the sporran, I enquired. "A relative in Edinburgh gave it to Cynthia as a present and, as there are no pockets in these trousers, it comes in handy for holding my cigarettes and front-door keys."

I joined George sitting quietly on a settee nibbling on a stick of celery. He was wearing dark trousers and a maroon velvet jacket. On the label was a badge from the New York Workshop of Non-Violence. Their emblem is a yellow submarine with what looked like daffodils sprouting from it.

"Naturally I'm opposed to all forms of war," said George seriously. "The idea of man killing man is terrible." I asked him about his visit to India and what it had taught him.

"Firstly, I think too many people here have the wrong idea about India. Everyone immediately associates India with poverty, suffering and starvation but there's much, much more than that. There's the spirit of the people, the beauty and goodness. The people there have a tremendous spiritual strength which I don't think is found elsewhere. That's what I've been trying to learn about."

George has taken the time to find out about many religions not merely just to dabble in them but really to learn and know.

He believes that religion is a day-to-day experience. "You find it all around. You live it. Religion is here and now. Not something that just comes on Sundays."

What had he been doing for the past year, I asked. Didn't he ever get bored? "Oh I've never been bored: there's so much to do, so much to find out about," he said enthusiastically. "We've been writing and recording, and so on."

The LP "Sgt. Pepper" took them almost six months to make and it has received mixed reviews from the

critics. Having achieved worldwide fame by singing pleasant, hummable numbers, don't they feel they may be too far ahead of the record-buyers?

George thinks not: "People are very, very aware of what's going on around them nowadays. They think for themselves and I don't think we can ever be accused of underestimating the intelligence of our fans."

John agrees with him. "The people who have bought our records in the past must realize that we couldn't go on making the same type forever. We must change and I believe those people know this."

Of all four Beatles, Ringo, I think, is the one who has changed the least. Perhaps a little more talkative, more forthcoming. The one whose personality isn't quite as obvious as the others, and still the most reticent. He is very contented, and what's best by the others is all right by him.

What had inspired the sleeve cover of the album — a montage of familiar faces crowding round the Beatles? "We just thought we'd like to put together a lot of people we like and admire," said Ringo. Included in the picture are Diana Dors, Oscar Wilde, Karl Marx, Shirley Temple, Max Miller, Lawrence of Arabia, Bob Dylan and Stuart Sutcliffe, the former member of the Beatles who died in Hamburg.

I drifted over to where the now clean-shaven, and much thinner Paul was sitting, sipping a glass of champagne. He greeted me in his usual charming manner and enquired after my health.

"You know," he said, "we've really been looking forward to this evening. We wanted to meet a few people because so many distorted stories were being printed."

"We have never thought about splitting up. We want to go on recording together. The Beatles live!" he said, raising his glass in the air.

At this stage I should mention that, although all four Beatles are extremely charming and courteous, they are still the masters of subtle evasion. No one, in my experience, has perfected to such an art how to give a feasible answer to a pointed question without saying yes or no.

They're not sure whether they'll be making any personal appearances in the future although they'd like to; plans for their next film are scanty and they're working on a new single which they're not sure about.

As I said, secretive when they need to be, and still very, very exclusive. □

ONE BY ONE

PETER LEWIS

Peter Lewis made up his mind to devote his full interests to music the instant before he crash-landed a commercial Lear jet into Santa Monica Airport. An investigation into the cause of the crash later showed that the plane's maintenance crew had falsified a report stating that both jet engines had been given a 100,000-hour overhaul, which explained at least one of the reasons why the left engine conked out seconds after takeoff. None of the passengers was seriously injured, but the plane's tail was sheared off when it came in on a runway too short for a single-engine landing.

It wasn't that Peter felt blame for what happened at all. The incident merely served to crystallize his thinking. His decision, obviously, was the right one.

Born in Los Angeles, July 15, 1945, Peter was raised in a wealthy show-business atmosphere. He spent his childhood in Los Angeles, the Virgin Islands and New York, graduating from Loyola High School of Los Angeles. His musical education began with piano lessons, which he took for four years. Later, he studied the guitar with the noted instructor Sam Saxe. He is proficient in playing guitar, banjo, mandolin, piano and steel guitar.

A well-spoken and intense but carefree young man, Peter feels that he has truly found himself in music. "The commercial pilot bit was just one of many things I tried," he says. "But all of them either failed me or I failed them." When he returned to music, he settled on the guitar. "I love the sound of the guitar," he says. "I love the way it responds when I touch it. When I'm playing the guitar, it becomes an extension of me."

After performing initially as a sing-



le folk artist, he formed his own group -- Peter and The Wolves -- and played discotheques and dance halls up and down the California coast for about a year. "We were pretty terrible," he recalls, "but it was good experience."

After dissolving Peter and The Wolves, he took six months off and concentrated on songwriting. Then, anxious to get to work again, he called Bob Mosley, whom he had never met, but whose reputation he knew, and persuaded Bob to join him in establishing a group. Meeting in Los Angeles and comparing ideas and material, Peter and Bob decided to go to San Francisco, where both knew other available musicians. On their arrival in San Francisco, they called Jerry Miller and Don Stevenson, who agreed to join forces with them, and four-fifths of Moby Grape was set. Skip Spence was added shortly thereafter.

The first Moby Grape album on Columbia contains two songs written by Peter -- "Sitting by the Window" and "Fall on You."

His musical tastes are very broad, but he enjoys "any music that is truthful. Music with no meaning is worthless," he says.

Peter is 6' 2" tall, weighs 170 pounds and has brown hair and blue eyes.

JERRY MILLER

Jerry Miller, whose distinctive musicianship has earned him recognition as one of this country's three or four finest lead-guitar artists, is never satisfied with his performances and is always striving for perfection -- that groove of certain excitement that is "a combination of total involvement, soul, emotion, professionalism, and tasty participation with the other guys in the Grape."

Born in Tacoma, Washington, July 10, 1945, Jerry was raised in a musical atmosphere. His grandfather, an immigrant millworker, had been a concert violinist in his native Sweden. His grandmother had been a "rinky-tink" pianist in movie houses in the days of silent films and tried unsuccessfully to give Jerry piano lessons. He was motivated through contact with them, however, as well as by his parents, both musicians; and with their help and his own initiative, he developed an unusual piano style. Later, he became interested in the guitar and learned its fundamentals, eventually taking lessons from various instructors in Tacoma.



Much later, he was able to take a course in the sitar from Ali Akbar Khan at a seminar held by the University of California in Berkeley.

Jerry made his professional debut with a group thrown together at the last minute for a Douglas Fir Plywood Company employee dance in Tacoma. He remembers that the entire group used one single \$25 amplifier. Despite this strange beginning, Jerry went on to play with several local bands in various styles -- jazz, rhythm and blues, blues, and rock -- until he joined The Frantics and with them, headed for California. Drummer Don Stevenson was also with The Frantics, a popular and influential West Coast group. In Redwood City some time

later, in need of a bass player, the group hired Bob Mosley, Moby Grape's bassist. After working Northern California discotheques and lounges for some time, The Frantics split up, Jerry and Don forming another group called Marsh Gas, and Bob going into relative hiding as a single folk singer in Gilroy, California.

A few months later, Bob, who had joined with Peter Lewis in an effort to form a group, persuaded Jerry and Don to join an alliance which became Moby Grape.

Jerry is one of the Grape's most prolific writers, and the first album contains five of the songs Jerry coauthored with Don: "8:05," "Hey Grandma," "Ain't No Use," "Some-day" and "Changes."

Among other guitarists he admires are Albert King, Gabor Szabo, Wes Montgomery, Django Reinhardt and Howard Roberts. He enjoys the work of composer Charles Ives and the John Lennon-Paul McCartney team.

His twin ambitions are to know himself completely, an ambition which he says being a part of the Grape has helped to further, and to own a rock club, which he would use to give great musicians a chance to say what they want to say without commercial restrictions.

Jerry is 5' 10" tall, weighs 150 pounds and has hazel eyes and light-brown hair.

BOB MOSLEY

Bob Mosley could, if it ever came to a vote, be picked as the best bass player in pop music. And he is also a fine guitarist, not to mention one of Moby Grape's five writers. Three of Bob's songs are included in the Grape's first album -- "Lazy Me," "Come in the Morning" and "Mister Blues."

A few years ago, Bob was interested only in sports, especially baseball. At high school, he was a three-sport letterman, and in the summertime, he was a dedicated surfer. It was during his second year at San Diego State that he discovered the guitar, and sports soon took a second chair to Bob's music. "I was pretty frustrated up until I found the guitar," says Bob. "I found that it was a groovy way to spill my insides out."

Bob was born in Paradise Valley, California, a small town outside San Diego, on December 4, 1942. Blond and blue-eyed, he still has the look of the Southern California surfer.

As soon as he had "mastered" the guitar, he began to experiment with a group at school. "Our first gig was for a fraternity dance after we had been together for about three days," Bob recalls. "We were all sort of half-baked musicians, and none of us had even played in a group before, never mind this group. But we told the fraternity guys that we were ready, and they hired us. We were great. They gave us a \$50 bonus for playing so well."

Later, he became a professional musician and played with several West Coast groups. Jerry Miller and Don Stevenson persuaded him to join The Frantics, a group which Jerry and Don were leading on a tour, when the three met in Redwood City, California. Bob stayed



with The Frantics until its breakup early in the summer of 1966. He was, at this point in his career, tired of the hassle of moving from place to place and never having enough time to concentrate on musical creativity. On a trip south from San Francisco to San Diego, he stopped to visit a friend in Gilroy, California, wound up staying, and performed for weeks in a coffeehouse as a single folk singer. "The money was nice, the steady work was nice, and I had a lot of nice time to concentrate on writing," he remembers.

But then Bob got a phone call from Peter Lewis, who talked him into going to Los Angeles to discuss forming a group. After comparing notes and looking futilely for other interested parties on the Los Angeles scene, Bob and Peter headed for San Francisco, where both knew excellent musicians were available. Almost as soon as they arrived in San Francisco, Bob called Don and Jerry -- the two ex-Frantics -- who very much liked the idea of joining Peter and Bob to form a group, and Moby Grape was on its way to being established.

An excellent singer of almost any type of material, Bob enjoys the singing of other artists such as The Beatles, Jimmy Reed, Mahalia Jackson, The Staple Singers, Nina Simone and Aretha Franklin. He thinks the best instrumentalists to be found are those in Moby Grape. His musical preferences are "anythink I can feel; jazz because of its freedom, classical because it's into it."

Bob has a great love for performing and relishes the feeling he has after the Grape puts on a good

show. And he has a great love for people, especially children, and would some day like to be able to help other people in some way. He is optimistic by nature and a moving force in any situation.

Bob is 5' 10" tall, weighs 164 pounds and has blue eyes and blond hair.

SKIP SPENCE

Skip Spence, rhythm guitarist for Moby Grape, bass and piano player for his own amusement, played drums for a year with the noted Jefferson Airplane. It was a desire to return to performing with his guitar that led him to leave The Airplane and join Moby Grape.

In addition to this facility with instruments, Skip is also an outstanding writer. Moby Grape's first Columbia album contains two of Skip's songs -- "Omaha" and "Indifference." While he was with The Jefferson Airplane, he penned "My Best Friend" and, with Marty Balin, coauthored "Don't Slip Away" and "Blues for an Airplane."

Born in Windsor, Ontario, April 18, 1946, Skip was raised "all over North America." His father was a salesman and a talented pianist.

"Even though we moved around a lot," recalls Skip, "there was always music in our home. As long as I can remember, my whole life has been music."

He left home at 16 to pursue a career as a professional musician, and after knocking around for a while, became half of a very successful San Francisco-area duo -- David and Michael Aarons. The Aarons performed folk-rock in numerous Northern California clubs

for two years before the other half of the duo, Bill Andrus, decided to devote his full time to writing. He is now a promising San Francisco author. Shortly after the retirement of the Aarons, Skip joined The Jefferson Airplane and was with the group until late summer of 1966.

His most exciting professional experience, says Skip, was the night Moby Grape played San Francisco's Winterland with The Byrds and played better than they ever had before. And that night, after closing, all of the Grape's instruments were stolen from the ballroom.

His favorite things include counselors, surprises, miracles, faith, the color green, and jade. "My favorite critical review came from a daisy-throwing, 14-year-old girl who said, 'You're beautiful!'"

Skip is an exponent of macrobiotics and eats only food allowed by his strict macrobiotic diet. Of his philosophy, he says: "My life is me. I've always been responsible for myself; I enjoy what I'm doing whenever I'm doing it, and I like doing a little of everything, as long as I'm constantly creating. My real goal in life is to perform at my optimum."

Skip is 5' 11" tall, weighs "heavy" and has blue-green eyes and light-brown hair.

DON STEVENSON

Just because Don Stevenson is Moby Grape's drummer, and one of the best drummers in rock, he is not excluded from the more musical side of the group. Not only is he one of the Grape's five lead singers, but he is one of its five

writers as well. Working with Jerry Miller, Don composed "8:05," "Hey Grandma," "Ain't No Use," "Someday" and "Changes," all included in Moby Grape's first Columbia album.

Don grew up in the Northwest. Born in Seattle, Washington, October 15, 1945, he initially got involved in music through participation in his school choir. Later he took drum lessons, and even later than that, picked up guitar. He also plays "a little koto."

But Don's biggest ambition was to travel, and after graduating from Seattle's Lincoln High School in 1962, he set out on a world hitchhiking tour. For more than a year he traveled, working when necessary to raise the fare to get to his next destination. The trip took him to the Far East, Africa and Europe.

Returning to Seattle, Don decided to commit himself entirely to music. With friends, he formed a group -- The Playboys -- and worked discotheques in and around the Northwest. He met Jerry Miller, lead guitarist with Moby Grape, when he later joined another group called The Frantics, a Seattle quartet. Almost immediately, the pair found their musical ideas compatible and began writing songs as The Frantics toured Northwest cities and then moved south to California.

After almost a year working Northern California clubs and dance halls (Bob Mosley joined the group as bassist during this time), The Frantics broke up. Don and Jerry formed a group called Marsh Gas, which lasted until Bob, who had spent the intervening time as a folk singer, reappeared with Peter Lewis, and the four became the founders of Moby Grape.

Don worked with many kinds of performers and many types of music before Moby Grape was formed. In addition to his work with rock bands, he performed with Jack Roberts and The Evergreen Drifters, a country group; Willie Mae "Big Mama" Thornton, blues singer; and several rhythm-and-blues artists.

His favorite singers include performers in several areas of music, but he especially digs Paul McCartney. Composers he favors are Bob Dylan, Charles Lloyd, John Handy, Lennon-McCartney, Bob Mosley, Jerry Williams, Peter Lewis and Skip Spence. Instrumentalists he admires are Grant Green and Roland Kirk.

Don is 5' 10" tall, weighs 145 pounds and has brown hair and blue eyes. □



JeFFeRSON

In the cockpit this month: PAUL KANTER

We're very glad to see the Jefferson Airplane getting the recognition they deserve. They've been working hard a long time. Their sound gets tighter and more hard rocking all the time. "Somebody To Love," their first big single, made the top ten nation-wide, and their "Surrealistic Pillow" album is selling very nicely. And - they're nice to Interviewers.

Don Paulsen cornered each member of the group, Marty, Grace, Spence, Jack and Paul, backstage at the Cafe Au Go Go in Greenwich Village where they were turning many happy people on to their music every night. Don had already interviewed Jorma (HP June '67-back issues available!).

Every month we'll try to feature a different member and we'll just hope he or she doesn't leave the group before their interview appears. We're having enough trouble keeping track of all the ex-Raiders, former Animals, both halves of the old Spencer Davis Group, former Yardbirds lead guitarists and Howdy Doody Show alumnae.

Paul Kanter, rhythm guitarist, songwriter, sometimes vocalist, native San Franciscan and subject of this interview, had several years' experience playing acoustic guitar and 5-string banjo when he met Marty in a local club and teamed up with him.

Paul once expressed the musical philosophy of the Airplane: "When we started the group, we started with a definite idea in mind - that of playing music that would make people smile and bounce; and saying things that would make people think about what they're doing. The songs can be different and still say a lot that comes across on the same level. As long as they say something that is worth being listened to, we feel that the song is worth singing. The songs that come out eventually are the ones that say good things and sound good - logical."

Don: What first got you interested in music?

Paul: I listened to classical music when I was younger and then pop, lousy pop. I didn't listen to it very much. Then I really didn't listen to anything, as far as pop is concerned, until the Beatles came out. Before that I listened to jazz and other guitarists-folk music.

Don: What kind of jazz?

Paul: Coltrane, Roland Kirk, the flute player, things like that.

Don: When did you first start playing the guitar?

Paul: About five or six years ago. I just fooled around with it.

Don: What made you want to play a guitar?

Paul: Who knows? I don't know. It was the popular thing to do.

Don: Did you have any formal lessons?

Paul: No, I took lessons on the piano for three years when I was younger. Nothing on the guitar. I just learned from watching people and stealing licks.

Don: Any people in particular you learned things from?

Paul: Just a lot of folk and blues



musicians. Howlin' Wolf, people like that.

Don: Weren't you working as a folk musician when you joined the Airplane?

Paul: Right. I was just playing folk music.

Don: Is this the first time you played the electric guitar?

Paul: Ya.

Don: Did you have any difficulty switching over?

Paul: Hard time learning, but it's pretty much the same. Not the same technique, but it's still a keyboard -- fret board.

Don: What were some of the changes you had to make from the acoustic to the electric?

Paul: Learning how to play less and wider, with more feel for the guitar. The electric guitar is much more sensitive.

Don: When you started playing the electric guitar, were there any players you listened to?

Paul: No, I didn't have time.

Don: How long did it take before

AIRPLANE



the group got tight -- musically?

Paul: Well, we got new members as time went by; so, as each member came in, we'd have to rejell. We still are learning and probably always will be.

Don: How about song writing?

Paul: I write a lot of our music. Marty writes words. "D.C.B. A.-25" was all mine. I just started playing and it came out. The music comes first with me, usually. I get the lyrics from Marty when I need lyrics, but I usually write music.

Don: Have you done much song writing?

Paul: Most of the music in our first album.

Don: Had you done much song writing before you joined the group?

Paul: No, just a couple of things -- nothing outstanding.

Don: When you were a folk singer were you working as a single?

Paul: Uh Huh. And as a double once.

Don: Do you find that working in a group is more creative and inspiring?

Paul: Yeh. You can bounce off different people at different times.

Don: Is there anything that you have learned playing with other musicians?

Paul: Oh, you're always learning. Even if you're just sitting down playing a guitar, you're learning from it. Learning

with four other people playing at the same time geometrically is going to increase that four times.

Don: Why is it that San Francisco seems to be producing a lot of groups who are creating their own sound?

Paul: I think they are just very independent people and have been playing music in some form or other for a while and transferred back into electronics rather than transferring themselves into rock and roll. They are just doing their own things, with elec-

tricity behind it. It naturally changes as you put the electricity there, but it is still the same thing. Basically, that is what we have been doing. Most San Francisco groups are top forty. They're aiming to get themselves on there but not with the material that is presently being played there.

Don: They want to play their own music and let the top forty come to them.

Paul: Yeh, if it wants to come. If it doesn't, that's their problem. □

If you want to come to our next issue, we'll continue our series on the Jefferson Airplane.



How They Came Back!!

We hope the Turtles like this article. At least it's based on a recent interview. The group wasn't too happy about the feature we ran on them in the August Hit Parader.

When the Turtles came out of a year-long slump with "Happy Together" and "She'd Rather Be With Me," they were a hot group and we wanted to feature them in our magazine. But we couldn't get in touch with them, they were changing members (Chip Douglas, their former bass player, left to produce the Monkees) and there were no new pictures of the group available. So we ran part of an interview we once had with them accompanied by 2 pictures from our files.

When Don Paulsen finally caught up with the Turtles and showed them the article, they weren't very happy about it. "One of the guys in the photo you ran is back in school, the other is married and we have two new members now. Anyway, it's a terrible photo. Al looks thirty pounds overweight. We don't look anything like this today," they said.

"Also, the article is about an incident in our past."

Don explained the problems magazines have keeping up-to-date on groups, especially groups in the midst of changing members and press agents. Sorry about that, Turtles.

Finally everyone settled down for a

brand new interview. Here are the current (last time we looked) Turtles: Howard Kaylan, Mark Volman, Al Nichol, John Barbata, Jim Pons and Jim Tucker.

What have the Turtles been doing in between hits? Don asked first.

"We've been developing ourselves both personally and musically," stated Mark. "All our music is really coming out the way we want it to now. We're really happy."

"We're getting to know each other and our music better," said John.

"We're exposing the full range of our musical ideas," added Al. "We're not standing back letting people say to us, 'This is commercial. Do this and it'll be a hit.' We exposed a lot of our ideas in our 'Happy Together' album, which we've never done before."

Mark expressed the desire of the group to spend even more time on their next album. "But it seems that the more hit records you get, the greater the demand on you for TV and personal appearances, with less time for recording. What we're doing is booking recording studio time far in advance so we can spend months recording. On the road, we're always working on new ideas. When we go back, it'll all be ready to be recorded."

"We're writing many of the songs our-

selves and we're arranging the stuff that's written for us," said Mark. "There are many good writers we can't ignore just because we want to do our own songs. Bonner and Gordon are fantastic writers."

Gary Bonner and Alan Gordon deserve much of the credit for the Turtles' comeback. The Turtles made arrangements to have their records produced by Koppelman-Rubin Associates. Gary and Alan, two K-R songwriters, came up with "Happy Together" and "She'd Rather Be With Me." The Turtles also credit Joe Wissert, their new K-R producer, for their recent success.

The boys knew that "Happy Together," their first Koppelman-Rubin release, had a great feeling and they were sure it would be a hit.

"When we started performing the song in person five or six months before we recorded it, people were saying, 'Oh man, you gotta record it, you gotta record it.' As we played it more, the feeling kept getting better and better," said Mark.

"When it was time to record, we did it in two takes."

The Turtles had this to say about psychedelic music:

"You have to look at the term very broadly," said Al. "Electronic feedback and other techniques have been used widely and in some areas run into the

ground, in other areas used very effectively. We've gone in other directions."

"We've used tape on our album a little bit," said Mark.

"Some groups have been doing it good, like the Who and the Yardbirds. Even the Beatles and Beach Boys use it a little. It's not dominating, though. We're glad we didn't get hung up in it like a lot of people did," said Mark.

Don inquired about the Turtles' future musical direction and was told by Mark, "When we recorded 'Happy Together,' we decided there was going to be a change in our recording methods. For those months when we weren't active in the hit market we had time to think about what we'd been doing and what we wanted to do."

"We understood that our image had been planned along strictly commercial lines. After we started getting into our own music, we recognized that you have to be yourselves in order to stay fresh," said Al.

"Everything on the new album is characteristic of the new direction we're going in now," stated John.

"The album has a happy mood. It's not pulsating, ear-blasting noise," said Mark. Then Howard added, "It took five months of work and a lot of money, but the album has been selling phenomenally and we learned a lot about ourselves. We got to use a lot of recording techniques we hadn't used before, like the special effects. We recorded in 8-track for the first time, plus we utilized almost all of our voices."

"We used our voices in different ways, other than just 'ahhs' and 'ooohhs.' We

used them in specific parts, like an instrument. The voice is the most universal instrument," said Jim Pons.

A very unusual voice sings lead on "Rugs Of Wool And Flowers." The boys told Don it was Howard.

"We recorded that for people who know us. It's like we're laughing at ourselves," explained Mark.

"Nobody had ever heard that song until the day we went in to cut it. I went in and sang it once and that's the only time it will ever be performed," Howard said, firmly.

"There was no preparation. We all went into the studio, did what we felt like doing, the background voices were spontaneous and that was it," said Al.

Which members of the group have been writing most of the new songs? Paulsen asked.

"We have all dabbled in writing," replied Howard, as though he were a stuffy politician reciting the same old speech for the umpteenth time. "In the last album that is quite evident. To eliminate some of the hassles we have incurred in the past, and probably would have incurred in the future, we have resolved that all original songs written by one of us will be credited as being written by 'The Turtles.'

"It doesn't really matter who wrote it. What matters is that we're recording it. We're also getting a lot of material from outside sources."

Since there are individual songwriter credits on the "Happy Together" album, Don asked Howard how he had created the nutty "Rugs Of Woods And Flowers."

"Actually, that started out to be a fairly straight song and somewhere along the line it got freaky," he said. "The melody and the whole direction the song was going lent itself to an operatic, almost corny, approach."

"One of Howard's biggest tricks when he's messing around is to sing in that real deep voice of his. We just had to have it in the album," said Mark with a wide smile.

"The other song I had anything to do with, 'Think I'll Run Away,' I wrote with Mark," said Howie. "It's the first song Mark ever wrote with the group."

Mark blushed modestly.

They talked about songwriting for a while. Al told us, "Basically, when I write with Howard I do the music, he does the words."

Then Mark mentioned one of the group's favorite songs, "A lot of people are just starting to get the whole effect of 'The Walking Song.' We put it on the B side of our single, so everybody can get turned on to it. We featured all of our voices for the first time. Al, Jim, Howard and I all sing lead. It's a narration by Howard about meeting three different people on a road. They all give their different ideas on life. In the last verse all three are singing together at the same time..."

"And they all meet Arthur Godfrey at the end of the road," concluded Howard.

"Our next album will have some really groovy new things, but we're not going to divulge any of our ideas until it's released." □



WHO, John Entwhistle to marry

"I've known ALISON about six or seven years now -- we were at school together." JOHN went on to say, "I don't know yet when we'll actually get married -- it's a matter of finding the time to do it all properly! So we've got to wait until I have a holiday, so that we can go away and have time for ALISON to settle into the

house." JOHN had just recently bought a house in Acton, the district of London where all the WHO came from before they broke the big-time. JOHN is the only one to still live there.

"Anyway, we'll marry quietly and tell people afterwards; we don't want crowds at our wedding, so we're keeping the final date secret!"

The Night The BEE GEES Fooled The Press



The scene is set in sunny South Kensington where ROLLING STONE BRIAN JONES lives next door to the BEE GEES' recording manager. One evening, when the boys went round to his home for a business meeting, they found a huddle of press photographers at the entrance to the mews - waiting and watching. "It was obvious that they were there in the hopes of getting a picture of BRIAN. So after the meeting we thought we'd have a laugh! A friend who was there at the time happened to be wearing a short blond wig, and after a bit of persuasion she agreed to take it off and put it on MAURICE (affec-

tionately known as MO). Then we called a cab and went to the window to watch the fun! Sure enough, when MO jumped into the cab, shades and all, the photographers started clicking away furiously," recounted BARRY. After a ride round the block MO, with wig off, returned to give the wig back to its rightful owner and to pick up the others.

"We never saw any of the pictures in the paper - but I guess they've still got them on file," said BARRY. "Little do they know," said MO, trying hard to look evil and cunning, but ruining it all by bursting into laughter at the memory of it!

DENNY LAINE



DENNY had his debut with his INCREDIBLE ELECTRIC STRING BAND recently, and sharing the bill were the MOODY BLUES. A lot of people in the business avoided the gig because they thought the vibrations in the one dressing room at the club would be too fraught. How wrong they were! The MOODIES and DENNY are still all great friends - they've just accepted the fact that musically they are on different kicks and are incompatible; hence the split of some time back!

The few who decided it could be a groovy evening were very glad they made it. DENNY's band is going to be one of the big happening scenes over here! Even the very un-hip audience seemed to sense that exciting things were being put down on stage.

Some weeks later DENNY played to a very hip audience (including faces like PAUL & JANE, GEORGE & PATTI, MICK & MARIANNE) at London's Saville Theatre with PROCUL HARMONIUM and JIMI HENDRIX EXPERIENCE. The audience really turned on to DENNY's sound and dug it!

The line-up of DENNY's band is unique: Drums/VIV PRINCE, who used to be with the PRETTY THINGS; Bass guitar/ANDY LEIGH; and four classical musicians from the Royal Academy Of Music, two cellos and two violins, all "electrified." (Incidentally, the four classical musicians have never before had any pop experience but by the time of the Saville gig they had lost a lot of their original stage shyness.) The resulting sound is, to say the least, incredibly beautiful!

"LONDON FASHIONS"

ANGIE KING, ERIC BURDON's steady girl friend, wearing a genuine Indian sari. But I very much hope the idea doesn't catch on - so few westerners look good in them, the reason being that they don't know how to carry them off!

Mrs. GEORGE - PATTI BOYD - HARRISON with her

long blond hair in old fashioned ringlets...that really did look groovy!

JOHN LENNON wearing a sporran. As is the case with most trousers today, his were too tight for any pockets "and I have to have somewhere to keep cigarettes and things!"

A SAD SCENE



DONOVAN played a week at the Saville Theatre just a while back I managed to get to see the show on two evenings. He was beautiful.

Somehow DON has been having a sad time popularity-wise over here. Some people say that it is because he was busted (he was the first British artist to be pulled into court on a drugs charge). But I am sure it is due to the lack of releases over here - the English fans feel left out.

You had both "Sunshine Superman" and "Mellow Yel-

low" well before us, and we still haven't had the albums! One would have thought that true DONOVAN fans would love and sympathize all the more with him for the hassles he is going through in this country.

A lot of people went to see his show more than once (one cat I know went every night!) But still there were a frightening number of empty seats. Maybe he should move over the Atlantic to you permanently -- at least you show you dig him. (But I hope he doesn't!)

TOM RUSH VISITS ENGLAND

American folk singer TOM RUSH was in for a tour of folk clubs recently.

He has built up an impressive following over here by way of his records, which resulted in good turn outs wherever he appeared. But the somewhat "pure" British folk audiences seemed to prefer his straight material to his folk-rock type numbers which he featured on his last Elektra album.

Because of his folk-rock leanings I went on a gig with

him where a backing group had been booked. By the end of the short rehearsal they were putting down some very groovy sounds but unfortunately, come the actual set, it all fell apart. From then on TOM stuck to just accompanying himself and only including a few fast, aggressive numbers when he felt the audience would dig them. I must confess they were the numbers I went for the most.. but then I'm not very hip to the English folk scene!

TO WED OR NOT TO WED

Rumors have been flying back and forth between London and L.A. to the effect that MONKEE MICKY is about to tie the knot. He is reported to have said... "We are getting very near to naming the day. We met in London and I thought that SAMANTHA (JUSTE - the model) was great; we went out every night I was there. Maybe we'll announce our engagement when we (the MONKEES) are all in England...or perhaps we'll keep it a secret 'til a later date..."

Acting in all good faith I called SAMMY and read the quote to her...

"What! The first I've heard of it! No, that's not true; there's been a spate of calls in the last few days from papers wanting to know about MICKY and me. But he hasn't said anything to me about getting married. Apparently our engagement was announced on the news on some local radio station in the States, but I don't know anything about it.

"I saw him a lot when he was in London - because he had nothing to do, but I didn't see much of him when I was

in L.A. People here seem to think I was with him all the time - they forget that he starts work at 7:30 A.M. and then records practically every night until about 1:00 A.M. "Yes, I did go to one or two sessions, but no more. You know how boring it is sitting round a studio whilst they work on the same numbers over and over again!" Then back to the quote, "I'm absolutely flabbergasted by the quote! If it really is him, it doesn't sound like him at all - he just isn't like that! He calls me about once a week and I can't wait for him to ring now to find out what all this is about - he hasn't told me anything about getting engaged, and you'd think he would, wouldn't you?"

In reply to whether she would marry him if he asked her, she said, "Well, I like him a lot, but I've just never thought of him like that...as a potential husband I mean..." and she started laughing.

From the way she spoke I would say it could have been a rumor..if there had been any truth in it, I don't think she would have been so forthcoming. But time will tell.... □



SMITTY RAIDER Says . . .

It always happens. Just as we finish interviewing a group, a bunch of guys quit and we're left with worthless stories. The Mama's and Papa's break up and we're stuck with old photos. The Beatles grow beards so we paint beards on our old photos. Michelle returns so we paint a beard on Cass. Herman gets a crewcut, Senator Dirksen changes his tie, Person Belgrade gets a chest wig and George's harpoon grows a mustache. Most magazines would burn their old photos and stories. Not us. Ho, ho, oh no. We publish anything.

What we're trying to tell you is, Smitty Raider packed up his bagpipes and de-gigged. Paul flipped out and copped a new gig on skin gasser Joe, Jr. - dig? That's nice. Now on to the words of Smitty and a few short incidentals on Joe shortly....I mean Joe, Jr.

Jim: Can you be specific about the records that ended twist drumming?

sound I'm talking about. At that time, we were playing dances and we didn't have any money then to get a good recording studio. We didn't even have time for practice. There wasn't very much put into the songs. We were young then and hadn't had the chance to mellow.

mer?

Smitty: You can't be specific about that. It happened in different areas. In the area I came from, Seattle and the Northwest, a down-home blues sound broke out. It was called the "Seaport" sound. It never did anything nationally. It was blues and a little bit jazz with a strong beat. I remember that I didn't like the twist things at all in comparison with this colored sound. It was very hard-driving. That's what ended the twist for me. A combination of blues and country-western drumming emerged victorious. That was about five years ago and all the bands referred to the beat as the "pump and grind."

Jim: Do you think the Rolling Stones helped to change rhythm?

Smitty: I don't think they've changed anything other than the youthful appeal they've brought into it. The music they play comes from the United States. It hadn't been popular for a long time until the Stones brought it back. A lot of colored guys were doing it before the Stones. When I heard their first song, I knew right away they were listening to Chuck Berry, but it had a younger touch to it.

Jim: The Raiders have an album out on the Jerden label. The blues you play on that is terrible compared to what you do now.

Smitty: Yes. That's the type of

Jim: Do you use studio musicians?

Smitty: We've used a theramin player and an Indian lute player and a Turkish lute player. Different feels of people. The Turkish guy had never played rock before and it was beautiful because he never even stopped to ask about it. He just played. We've never used any other musicians for a lead instrument.

Jim: Jim Valley plays all the lead guitar on recordings?

Smitty: Yes. Sometimes we use our old guitar player, Drake Levine, and Jim at the same time. We record now at the big beautiful Columbia Studio in Hollywood and it gives us more time to mess around. A lot of the things we've done with Drake and this Turkish fellow haven't been released yet. There's a lot of people concerned these days with what gets released. I don't exactly know what the political breakdown is but I wish they'd release those things. I don't know what they're afraid of about being different. I guess they want us to hold this line for a while.

Jim: Who are some of the other drummers you like?

Smitty: The first time I ever picked up drums was with this band about five years ago. I was playing guitar at the time. I was in on a teenage nightclub with two other guys. It was a very successful club, too, filled with kids every night. However, we didn't have any money to hire a band. I knew about six songs on guitar (very badly), so we started a band ourselves. We played these six songs over and over. Around this time, I met Mark Lindsay. He and Paul were playing at a club called the Railing and they were talking about hiring a drummer. I happened to have a drum set that was sitting in my closet so I said, what the heck, and I tried out for the job. We practiced for two weeks and played at the club. We became the No. 1 band in Portland. There were a few other bands around but they were in a different bag. We played a regular circuit six days a week. We started to wear the costumes back then. Up in the Northwest, we had a good thing going as far as making money went. We weren't worried about doing anything nationally.

Smitty: I really don't keep track of other drummers but I like Hal Blaine, a big session drummer. I like him as a rock and roll drummer. I've watched him on a few

sessions and I wish I could get to see him more often so I could learn new things. He does most of the sessions in L.A. The first time I saw him was in Hawaii. He was in a band backing Jan and Dean.

Jim: What kind of equipment do you use?

Smitty: The first drum set that I kept in the closet was a German set. They were awkward but they had a good sound. When we started to get popular, someone gave me a set of Ludwigs and I've been on them. We've really been so busy, I haven't had a chance to keep up on my equipment. I'm gonna start looking into some other brands. I'd like to have some custom drums made. I have my own idea of how drums should sound - the strength of the drums. I want a heavier snare and bass sound with more definition and mellowness. I'd like the snare to be about two inches deeper and the bass drum lined with something on the inside. It also has to be a professional-looking set and comfortable.

Jim: How did you learn to play drums?

Smitty: I listened to records and then I learned how to do it when the band practiced. I played with another group called the Starlighters. We played one job and a couple of parties. I sort of broke in there. Nobody knew how to play anything, but somehow we got in-



• Goodbye & A Brief Hello From Joe Jr.

vited to parties. I learned the right time to hit the snare and the bass in the simplest form.

Jim: Do you listen to country-western music?

Smitty: We're gonna get into country-western. I don't know if we'll do it for commercial value or self satisfaction, but in the Northwest there's a lot of western atmosphere. We've been talking about doing a western scene but with modern drive. Like "Ups and Downs," that's sort of country-western. Country musicians have always surprised me with the things they do. I got a new car and had a stereo FM radio put into it. I get a chance to listen to what the western people are doing these days. I noticed they're putting a heavier beat into their stuff. They're getting modernized quite a bit. I like what they're doing, but I'm not insane about it. It's nice to hear for a change. I think they'll be getting into other things, too.

Jim: Is there any one instrument in your band that you listen to, to get the right feel?

Smitty: When we go into the studio, we write songs right there and practice it right there. We should have time to work on songs outside of the studio but we don't. The way we work, each individual is inclined to do what he likes best. We're all conscious of each other. The producer will have to come in and say, "You're making it a little too busy there." We've never had any problems with ideas. We come together

on everything. I wish we had more time to experiment.

Jim: Does writing your own material simplify your time problem?

Smitty: Yes, it has. I find that I write most of my songs when we're on the road. Usually when I'm at a motel and I can't get to sleep. I settle things in my mind about songs and then when we get in the studio, I explain the parts to everybody. It helps things go a little faster.

Jim: How did you come up with the song "Ups & Downs"?

Smitty: We had done about six cuts for our new album that had this western feel. They led up to "Ups and Downs." Our producer, Terry Melcher, saw what was happening with this western thing and pushed us in that direction.

Jim: How about "Good Thing"?

Smitty: That was a funny song. We spent about five hours taking out the things we weren't going to do. After a while we got so uptight from working so long we couldn't get together on it. We just couldn't get the right feel. So we relaxed a while and thought of other things.

We came back to the studio after a while and got it the first time. I had changed the drum feel on it a bit. It was natural everyone was right there. We did it in one take.

Jim: Terry Melcher used to work

with the Beach Boys. Does this ever interfere with the Raiders' ideas?

Smitty: He used to work with the Beach Boys and he is friends with all of them. Actually we have lots of problems. We almost come to fist fights, with everybody saying what they think, and somebody has to be there to cut both sides down to the middle. Terry is influenced by things he personally likes. He does definitely like the Beach Boys. When he began with us, we had problems. But it's been getting better and better. And now we're really into it. Now we're all a big family.

Jim: What do you think the next big thing in music will be?

Smitty: I think electronic music will come in and have its day. It will be interesting but people will get away from it after hearing it a lot. Then they'll want to get back to down-home stuff. We're heading for this down-home thing now. For variety, like on our new album, we'll probably do something completely electronic. Then the next thing will be down-home. They will do something with violins and have a gypsy woman dance while they play. Many things can be done to add spirit to a song. Sometimes we record by candlelight and incense.

Jim: What do you mean by electronic music?

Smitty: Getting away from musical

instrument sounds. It'll be electronic sounds, a reproduced sound. No conventional guitar or drums. Oscillator and things like that. I don't think it will last long, though.

Jim: Somehow it always ends up going back to blues.

Smitty: Yeah. That's right. The beat goes on.

HELLO JOE, JR.

Like Freddy Weller, the Raider's lead guitarist (see H.P. September), new Raider drummer Joe, Jr. is a Southerner (Mississippi this time). Joe is very amiable and easy-going. Sort of a "down-home" type of guy: honest, open, direct, somewhat shy, and always smiling happily. It's impossible not to like him! He loves life and he loves people. He is a calm person who can come out of difficult situations with ease. He puts his subtle, one-line humor to full use, lessening the tension of those around him. He is tremendously fond of the outdoors. Fishing, hunting, playing tennis or baseball, skiing, almost any sport (except track or golf), is where you'll find Joe, Jr...when he's not playing his drums, that is! Joe, Jr., who plays vibes, flute and guitar too, capably fills the drummer's seat emptied by Smitty. We'll have an interview with Joe shortly. No - shortly is not his last name. The interview on Joe, Jr. will be coming shortly. Oh dear....stay tuned for more Raiders madness next month. □

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•FAKIN' IT

(As recorded by Simon & Garfunkel/Columbia)

PAUL SIMON

When she goes she's gone
If she stays, she stays here
The girl does what she wants to do
She knows what she wants to do
And I know I'm fakin' it
I'm not really makin' it
I'm such a dubious soul
And a walk in the garden wears me down
Tangled in the fallen vines
Pickin' up the punch lines
I've just been fakin' it
Not really makin' it
No no no no.

Is there any danger?
No no, not really
Just lean on me
Take the time to treat your friendly
neighbors honestly
I've just been fakin' it, fakin' it
Not really makin' it
This feelin' of fakin' it
I still haven't shakened it.

Prior to this lifetime
I surely was a tailor
Look at me
I own a tailor's face and hand
I am the tailor's face and hand
I know I'm fakin' it, fakin' it
I'm not really makin' it
This feelin' of fakin' it
I still haven't shakened it, shakened it
I know I'm fakin' it
I'm not really makin' it.

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•I TAKE WHAT I WANT

(As recorded by James & Bobby Purify/Bell)

DAVID PORTER ISAAC HAYES MABON HODGES

I take what I want
I'm a bad go-getter, yes I am
I'm never a loser and I'm never a quitter
yeah, oh no
I take what I want, yeah yeah
Baby I want you, yes you
Gonna pick you up now
Carry you away, yes I am

So you better pack up now baby
Pack 'em up today
Here I come just a big bad man
When I talk away baby
You'll be holding my hand.

I've been watching you walk by
And I haven't said a word
Not one word
But now I'm ready to get you
And I'm gonna make you my girl
'Cause I take what I want
Baby I want you.

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•ALL YOU NEED IS LOVE

(As recorded by The Beatles/Capitol)

JOHN LENNON PAUL McCARTNEY

Love, love, love, love, love, love, love
There's nothing you can do, do that can't
be done
Nothing you can sing that can't be sung
Nothing you can say
But you can learn to play the game
It's easy all you need is love
All you need is love
All you need is love
That's all you need
All you need is love
All together now everybody
All you need is love.

Love, love, love, love, love, love, love
There's nothing you can make that can't be
made
Nothing you can save that can't be saved
Nothing you can do
But you can learn how to view in time
It's easy all you need is love

All you need is love
All you need is love
That's all you need
All you need is love
All together now everybody
All you need is love.

Love, love, love, love, love, love, love
There's nothing you can know that isn't
known
Nothing you can see that isn't shown
Nothing you can be that isn't meant to be
It's easy all you need is love
All you need is love
All you need is love
That's all you need
All you need is love
All together now everybody
All you need is love.

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PARADE OF SONG HITS

•DON'T YOU MISS ME A LITTLE BIT BABY

(As recorded by Jimmy Ruffin/Soul)

**NORMAN WHITFIELD
BARRETT STRONG
RODGER PENDABEND**

I hear you're telling everybody that you're glad I'm gone
Do you tell them how you cry whenever you're all alone
We both know for us there'll never ever be another
So forget about your foolish pride and let's get back together
Who cares who was right or wrong
I just know I need ya
And by your side is where I belong
Don't you miss me a little bit baby
"Cause I'm missing you say you miss me a little bit baby.

You think if you take me back people will call you a fool
Deep down inside you know you need me as much as I need you
Because of your pride you're letting two hearts suffer
Baby, can't you see you're only making it tougher

Who cares who was right or wrong
Please take me back baby
'Cause by your side is where I belong
Don't you miss me a little bit baby
'Cause I'm missing you
Say you miss me a little bit baby.

Girl I walk the streets day and night alone
And downhearted every doggone day baby
Since we been parted aimlessly with no sense of direction baby
I'm trying to tell you I need your love and affection yes I do
Can't make it without you, oh yeah
This loneliness and separation is too high a price to pay
When two people love each other the way we do
Nothing stands in their way
You're making a mountain out of a molehill
Because of your pride your letting little misunderstandings push true love aside
Who cares who was right or wrong
Just say you want me back baby
And I'll come running, running back home.

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•I WANNA TESTIFY

(As recorded by The Parliaments/Revilot)

**G. CLINTON
D. TAYLOR**

Friends, inquisitive friends are asking me what's come over me
A change, there's been a change and it's oh so plain to see
Love just walked in on me and took me by surprise
Happiness surrounds me, you can see it in my eyes
Now it was just a little while ago, my life was incomplete
I was down so doggone low I had to look up at my feet
Don't you know, I wanna testify what your love has done for me
Everybody sing, I just wanna testify, oh girl, what your love has done for me.
Hum - mmmmm luscious, sho been delicious to me
Hear me now, hum-mmmmm luscious, sho been delicious to me.

Once I was a hollow man in which a lonely heart did dwell
Then love came sneaking up on me, bringing hope to an empty shell
Now I've heard so many times before that your love can be so bad
But I just want to tell you people, it's the best love I ever had
Talkin' 'bout, I just wanna testify what your love has done for me
Everybody sing (oh girl) I just wanna testify what your love has done for me
Hear me now, hum-mmmmm luscious, sho been delicious to me
Bring it home now, I just wanna testify what your love has done for me
Everybody sing, I just wanna testify what your love has done for me.

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•JOY

(As recorded by Mitch Ryder & The Detroit Wheels/New Voice)

**M. RYDER
L.R. BROWN
R. BLOODWORTH**

Joy, I see softly sleeping
Joy, you're safe in my keeping
You open my eyes with your smile
Eyes brighter than skies
Lips I long to kiss
Do you realize I love you
Over and a-over and a-over again
I wanna tell you that I love you but
I'm keeping it in
Gee, I love my baby
Don't ever leave me baby, baby.

Joy, darkness behind you
Gone never to find you
We'll walk through the shade with a melody.

Eyes brighter than skies
Lips I long to kiss
Do you realize I love you
Over and a-over and a-over again
I wanna tell you that I love you but
I'm keeping it in
Gee, I love my baby
Don't ever leave me baby, baby.

Joy, don't ever leave
Stay make me believe
My world is sunny when you're with me.

Eyes brighter than skies
Lips I long to kiss
Do you realize I love you
Over and a-over and a-over again
I wanna tell you that I love you but
I'm keeping it in
Gee, I love my baby
Don't ever leave me baby, baby.

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•MY MAMMY

(The Sun Shines East - The Sun Shines West)

(As recorded by The Happenings/B.T. Puppy)

**SAM LEWIS
JOE YOUNG
WALTER DONALDSON**

Mammy, Mammy
The sun shines east, the sun shines west
But I've just learned where the sun shines best
Mammy, Mammy
My heart strings are tangled around Alabama
I'se a-comin' sorry that I made you wait
I'se a-comin' hope and pray I'm not too late
Mammy, Mammy
I'd walk a million miles for one of your smiles my Mammy.

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•CARRIE ANNE

(As recorded by The Hollies/Epic)

HICKS • CLARKE • NASH

Hey Carrie Anne, hey Carrie Anne
When we were at school our games were simple
I played the janitor, you played a monitor
Then you played with older boys and prefects
What's the attraction in what they're doing
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now can anybody play.

You were always something special to me
Quite independent, never caring
You lost your charm as you were aging
Where is your magic disappearing
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now can anybody play.

You're so, so like a woman to me
So, so like a woman to me
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now can anybody play.

People live and learn but you're still learning
You use my mind
And I'll be your teacher
When the lesson's over
You'll be with me then I'll hear the other people saying
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now can anybody play
Carrie Anne, Carrie Anne, Carrie Anne.

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WORDS TO YOUR FAVORITE HITS

•HEY GRANDMA

(As recorded by Moby Grape/
Columbia)

JERRY MILLER
DON STEVENSON

Hey Grandma, you're so young
Your old man is just a boy
Been a long time this time
Pow, pow, pow.

Been a long time this time
Pow, pow, pow
Been a long time this time 'round
This time 'round
Everything is upside down
Upside down
Sure looking good
You're looking so good
It's sure looking good.

S.F. freak scene
Is on my mind
Fillmore Slim
Just a-wasting time
Well, I got high this time
Pow, pow, pow
Well, I got high this time
Pow, pow, pow
Well, I got high this time 'round
This time 'round
Everything is upside down
Upside down
Sure looking good
You're looking so good
It's sure looking good.

A good mussing makes you feel so fine
A good mussing with Elderberry wine
Hey Grandma, hey Grandma, hey
Grandma.

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•I LIKE THE WAY

(As recorded by Tommy James and
the Shondells/Roulette)

RITCHIE CORDELL

I like the way you call my name
It sounds so nice
I could never explain
I like the way you hold my hand
It lets me know that you understand
I like the way you wanna kiss me
And I like the way you always miss me
I like the way (I like the way).
I like the way you come around
To cheer me up whenever I'm down
I like the way you make me feel
The love we have is so very real
I like the way we kiss goodnight
It feels so good when you're holding me
tight.

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•MAKE ME YOURS

(As recorded by Bettye Swann/
Money)

BETTYE SWANN

I never had a love to call my own
I was about to give up
And then you came along
Just to have your tender kiss
Thrills me for days and days
I don't care what nobody says
I want you for always
Now that I found you
I want to stay around
So, make me yours, make me yours.

You already captured my heart and my
soul
Now I want you to take full control
I need the love that only you can give
If I can't have it
I don't want to live
I never had a love so sweet
I never thought I'd be lucky enough to
meet
A guy with all your charms to hold me
with loving arms
Make me feel secure and warm
Caused my heart to run
Now that I found you I want to stay around
So, make me yours, make me yours
Now that I found you I want to stay around
So, make me yours, make me yours.

Take me baby if you want me to be
So, whatever you need you can always
find in me
Yeah love me and keep me by your side
Wherever you go I'll always be satisfied
All of my friends said girl don't
But I know what I need and I know what
I want
I want to be yours
You're the only one
And I will give to you happiness in return
'Cause what you need, baby I've got it
What you got I'm just crazy about it
If you're looking for a love that you'll
never get tired of
Make me yours, make me yours
Baby, make me yours
Not just for a little while
But forever my darling, make me yours.

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•JACKSON

(As recorded by Nancy Sinatra & Lee
Hazelwood/Reprise)

G. RODGERS
B. WHEELER

We got married in a fever hotter than a
pepper sprout
We been talking 'bout Jackson ever since
the fire went out
I'm going to Jackson
I'm going to mess around
Yeah, I'm going to Jackson
Look out Jackson town.

Well go on down to Jackson
Go ahead and wreck your health
Go play your hand you big talkin' man
Make a big fool of yourself
Yeah, go to Jackson
Go comb your hair
(Honey, I'm going to snowball Jackson)
See if I care.

When I breeze into that city people
gonna stoop and bow
All them women gonna make me teach
'em what they don't know how
I'm going to Jackson
You turn loose my coat
'Cause I'm going to Jackson
(Goodbye, that's all she wrote).

Oh, they'll laugh at you in Jackson
And I'll be dancing on a pony keg
They'll lead you around town like a
scalded hound
With your tail tucked between your
legs
Yeah, go to Jackson
You big, tall, thin man
And I'll be waiting in Jackson
Behind my Japan fan.

We got married in a fever hotter than
a pepper sprout
We been talking 'bout Jackson ever since
the fire went out
We're going to Jackson
And that's a fact
Yeah, we're going to Jackson
Ain't never coming back.

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•LADY FRIEND

(As recorded by The Byrds/Columbia)

DAVE CROSBY

Here it comes again
It's going to happen to me
Here it comes
I should have learned to duck
She's going to say, she's going away
And I will have to live without her
and survive.
Here it comes
It looks just like the last wave I drowned in
Here it comes
And I'm so far from shore
She's going to go and take her trinkets
And I will have to live without her and
survive
Here it comes again
The night is going to fall
Here it comes
She's going to say goodbye
She's going to go and leave only me
And I will have to live without her
and survive.
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•BABY YOU'RE A RICH MAN

(As recorded by the Beatles/Capitol)

JOHN LENNON

PAUL McCARTNEY

How does it feel to be one of the beautiful
people
Now that you know who you are
What do you want to be
And have you traveled very far
Far as the eye can see
How does it feel to be one of the beautiful
people
How often have you been there
Often enough to know
Happy to be that way
What did you see when you were there
Now that you found another key
Nothing that doesn't show
What are you going to play
Baby you're a rich man
Baby you're a rich man
You keep all your money in a big brown
bag inside the zoo
What a thing to do.

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PARADE OF SONG HITS

•YOUR UNCHANGING LOVE

(As recorded by Marvin Gaye/Tamla)

BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND

I'm gonna hold on
Hold on to your unchanging love
I'm gonna hold on
Hold on to your unchanging love
I need ya baby
Baby, I need you right now
Darling there comes a time in everybody's life
They may learn as I've learned
That being loved is more important than paintin' the town
Morning, noon and night
'Cause night-life may have bright lights
But I've learned in time they go dim.

But your love and tender arms
I can always come home to them
And I'm gonna hold on
Hold on to your unchanging love
I'm gonna hold on
Hold on to your unchanging love
I need ya baby
Baby, I need you right now
I used to have more friends that I can count
But now all of my so-called friends are gone

•DON'T GO OUT IN THE RAIN (You're Going to Melt)

(As recorded by Herman's Hermits/MGM)

KENNY YOUNG

Don't go out in the rain you're gonna melt, sugar
Oh no come and sit down near the fire for a spell, sugar
Oh woe please take your shoes off and make yourself comfortable
The weather's miserable and you're so kissable
(It's getting late) why don't you wait
(It's after one) we've just begun
Please take your shoes off and make yourself comfortable
The weather's miserable and you're so kissable.

The house is ours now that everybody's gone
And while the telly's on we could be having fun
It's getting late, why don't you wait
(It's after one) we've just begun
(I've gotta go) no no no no
Don't be insane, don't go, please don't go
Don't go
(It's getting late) why don't you wait
(It's after one) we've just begun
(I've gotta go) no no no no
Please don't, wait.

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Since I lost everything in my bank account
Darling I'm tired of running 'round
So in your arms I'm gonna settle down
'Cause if I don't have a dime
I know your love is mine
And I'm gonna hold on
Hold on to your unchanging love
Hey, so I'll hold on, hold on to your unchanging love
I need ya baby
Baby, I need you right now
Darling, everybody needs somebody too
I need you, I know now
Nobody really loves me
Honey, honey, honey
The way you do.
One more thing
I've changed girls in my life
As often as I changed my suit
Only to learn the only true happiness
Is being, honey, being loved by you
That's why I'm gonna hold on
Hold on to your unchanging love
I'm gonna hold on baby to your unchanging love
I need ya baby
Got to keep on holding on
I'm gonna hold on baby to your unchanging love
I need your loving
You got the kind of love that won't stop
I'm gonna hold on.

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•SHOOT YOUR SHOT

(As recorded by Jr. Walker/Soul)

AUTRY LONGHORN
JAMES GRACE

I say yeah, yeah, yeah, yeah, yeah, yeah
Shoot your shot
You know what I mean
I say yeah, yeah, yeah, yeah, yeah, yeah
Shake what you've got (hey girl)
Now you come to the corner
Don't stand on the block
Come inside, watch everybody rock
Everybody dancing like they out their minds
Doing a dance they call the twine
I say yeah, yeah, yeah, yeah, yeah, yeah
Shoot your shot
I say yeah, yeah, yeah, yeah, yeah, yeah
Shake what you've got (hey now).
I say yeah, yeah, yeah, yeah, yeah, yeah
Shoot your shot
You know what I mean
I say yeah, yeah, yeah, yeah, yeah, yeah
Shake what you've got
Look at the clock
The clock says stop
Somebody hollered hey boy let's rock
Police standing at your door
People still dancing on the floor
They hollerin' yeah, yeah, yeah, yeah, yeah, yeah
Shoot your shot
Hollerin' yeah, yeah, yeah, yeah, yeah, yeah, yeah
Shake what you've got
You know what I mean now (go ahead)
You can do the hully gully
The monkey too
Wait a minute baby now you ain't through.

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•PLEASANT VALLEY SUNDAY

(As recorded by The Monkees/Colgems)

GERRY GOFFIN
CAROLE KING

The local rock group down the street is trying hard to learn their song
They serenade the weekend squire
Who just came out to mow the lawn
Charcoal burning everywhere
Rows of houses that are all the same
And no one seems to care.

Creature comfort, goals can only numb my soul
I need a change of scenery
My thoughts all seem to stray
To places far away
I don't ever want to see another Pleasant Valley Sunday.

See Mrs. Gray
She's proud today
Because her roses are in bloom
And Mr. Green, he feels serene
He's got a TV in every room
Another Pleasant Valley Sunday
Here in statis symbol land
Others complain about how hard life is
And the kids just don't understand
(Repeat chorus).

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•MISTER PLEASANT

(As recorded by the Kinks/Reprise)

RAY DAVIES

Oh Mister Pleasant, how is Missus Pleasant
I hope the world is treating you right
And your head's in the air and you're feeling so proud
'Cause you're such a success and the whole wide world is on your side.

Hey, hey how are you today
How's your father, how's your mother
How's your sister, how's your brother
How's your brand new limousine
Twenty-four inch TV screen.

Did you like prosperity more than you liked poverty
Life is easier so much easier now
Oh Mr. Pleasant, how is Missus Pleasant
Did you know she was fooling around with another young man
And he's taking her out when you have to work late
And it's not so pleasant after all
Hey, hey how are you today.

Hey, hey how are you today
People say Mister Pleasant is good
Mister Pleasant is nice, Mister Pleasant is OK
Mister Pleasant don't mind as long as
Mister Pleasant's all right
(Repeat chorus).

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WORDS TO YOUR FAVORITE HITS

•SHOW BUSINESS

(As recorded by Lou Rawls/Capitol)
JUNE JACKSON

Everybody thinks show business is really all bright lights and peaches and cream Driving in big fine cars with the chauffeur-driven limousines and things Ladies wearing their minks, draggin' on the floor and carryin' on Diamonds big as half dollars but it ain't like that
Before you get to that point Oh you got a hard way to go, you got a lot of dues to pay, baby It just don't happen overnight Let me tell you a little story about it So you know just it's all about.

The world of bright lights of fortune and fame Where everybody struggles trying to make himself a name It's a world of promises that sometimes never come true It's an old, old business Such a cold, cold business It's like no business I know.

There ain't no business like show, show business It's like no, no business I know

There's a world of big dreams of laughter and tears Where sometimes your pay is just the boos or the cheers Oh but it's a world of promises that don't ever come true And it's a rough, rough business Such a tough, tough business But it's my business, it's my life Show business, that's what I'm talking about Show business, that's what I'm talking about.

Today you're nobody, tomorrow a star The day after that nobody knows who you are There's an in-between and a behind-the-scenes and they hardly leave you a cent And there's the good days and there's the bad, bad days When you can hardly pay your rent But it's a world of music that somehow gets under your skin Oh yeah cause there ain't no, no business like show, show business It's like no business that I know There ain't no business like show, show business I tell you there ain't no business like it I know.

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•OUT AND ABOUT

(As recorded by Tommy Boyce & Bobby Hart/A&M)

Tommy Boyce
Bobby Hart

Nothing goin' on around here That hasn't gone on all year Stayin' in day out and day in Wishin' I was outside playing I got everything going for me Free from all the things that bore me Ridin' all around the city All the girls they look so pretty I'm fine when I'm - when I'm out and about.

Things I want I can't afford 'em Nothing in this house but boredom Magazines all torn and tattered Runnin' out of reading matter Where the sun is always shining Look at all the fun I'm finding Bumping into friends and laughin' What a groovy time we're having We'll have a good time When I'm out and about.

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•HEAVEN AND HELL

(As recorded by The Easybeats/
United Artists)

VANDA
YOUNG

Hell is knowing that your face has gone red Discovering that her love has gone dead Baby, baby this kind of love's bringing down this man You've got me going between heaven and hell The ups and downs of you got me so I could stand up and yell You did me wrong but I know you Still there's no disputing That you're out of sight.

I'm drowning in the sea of despair The world goes by but I'm not aware Baby, baby this kind of love's bringing down this man You've got me going between heaven and hell The ups and downs of you got me so I could stand up and yell You did me wrong but I know you Still there's no disputing That you're out of sight.

Heaven is in your eyes The moment you realise I'll soon be free, free for you You've got me going between heaven and hell The ups and downs of you got me so I could stand up and yell You did me wrong but I know you Still there's no disputing That you're out of sight.

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•LET THE GOOD TIMES ROLL & FEEL SO GOOD

(As recorded by Bunny Sigler/
Parkway)

L. LEE

Come on baby let the good times roll Come on baby let me thrill your soul Come on baby let the good times roll, roll all night long Come on baby yeah, this is it This is something I just can't miss Come on baby let the good times roll, roll all night long.

Feel so good, sugar When you're home Come on baby rock me all night long, honey Yeah, yeah, yeah, yeah, yeah Feel so good, now that you're home Come let me hug ya Come let me kiss ya Come let me see what I've been missin' Feel so good now that you're home Feel so fine to know that I'm on your mind Oh what a feeling to know you're beginning to feel so good Please don't stop now.

Oh so glad now that I've come back home Feel so good when you're home Come on baby rock me all night long, honey Yeah, yeah, yeah, yeah, yeah Come on baby let the good times roll Come on baby let me thrill your soul, honey Come on baby let the good times roll, roll all night long.

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•A GIRL LIKE YOU

(As recorded by the Young Rascals/
Atlantic)

BRIGATI
CAVALIERE

I don't know what it's all about But I feel I'll soon find out I'm sure Never felt this secure It's nothing like I ever thought it would be Someone opened up a door for me A girl like you (I'm in love with) A girl like you (I'm in love with) Must be you that caused this feeling in me You that fills me confidently You that brings the best out in me You, nobody but you.

I don't know what it's all about I can't begin to figure out what to do So I leave it to you Only know that when you're away from me Nothing satisfies the need in me For a girl like you (I'm in love with) A girl like you (I'm in love with) You, nobody, nobody.

Everytime I'm holding you close to me Trouble's gone, it's gone I'm in ecstasy With a girl like you (I'm in love with) A girl like you (I'm in love with) Someone to love me (I'm in love with) A girl like you, someone to understand (I'm in love with) Girl, girl, girl.

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PARADE OF SONG HITS

•THE GLORY OF LOVE

(As recorded by Otis Redding/Volt)

BILLY HILL

You've got to give a little
Take a little and let your poor heart
break a little
That's the story of, that's the glory of
love.

You've got to laugh a little
Cry a little before the clouds roll by a little
That's the story of, that's the glory of love.

As long as there's the two of us we've
got the world and all is charms
And when the world is through with us
We've got each others arms.

You've got to win a little, lose a little
And always have the blues a little
That's the story of, that's the glory of love.

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•BABY I LOVE YOU

(As recorded by Aretha Franklin/
Atlantic)

RONNY SHANNON

If you want my lovin'
If you really do
Don't be afraid baby
Just ask me
You know I'm gonna give it to you
Oh and I do declare
I want to see you with it
Stretch out your arms little boy, you're
gonna get it
'Cause I love you
Ain't no doubt about it
Baby I love you, I love you, I love you,
I love you, baby I love you.

If you feel you want to kiss me
Go right ahead I don't mind
All you got to do is snap your fingers
and I'll come running
I ain't lying, I ain't lying
I heard you once little boy you know
you got it
I'd deny my own self before I see you
without it
I love you
Ain't no doubt about it
Baby I love you, I love you, I love you,
I love you, baby I love you.

Someday you might want to run away
And leave me sittin' here cryin'
But if it's all the same to you baby
I'm gonna stop you from sayin'
goodbye
Baby I love you
Baby I need ya
Said I want ya
Got to have you baby
Don't let your neighbors tell you I don't
want you.

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•WHITE RABBIT

(As recorded by The Jefferson Airplane/
RCA Victor)

GRACE SLICK

One pill makes you larger
And one pill makes you small
And the ones that mother gives you
Don't do anything at all
Go ask Alice when she's ten feet tall
And if you go chasing rabbits
And you know you're going to fall
Tell 'em a-hooka smoking caterpillar
Has given you the call
Call Alice when she was just small
When the men on the chessboard get
up and tell you where to go
And you've just had some kind of
mushroom
And your mind is moving
Oh go ask Alice, I think she'll know
When logic and proportion
Have fallen so I'll be dead
And the white knight is talking backwards
And the red queens off with their heads
Remember what the doe doe said
Feed your head, feed your head.
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•IN THE CHAPEL IN THE MOONLIGHT

(As recorded by Dean Martin/
Reprise)

BILLY HILL

How I'd love to hear the organ
In the chapel in the moonlight
While we're strolling down the aisle
Where roses entwine
How I'd love to hear you whisper
In the chapel in the moonlight
That the lovelight in your eyes
Forever will shine
Till the roses turn to ashes
Till the organ turns to rust
If you never come I'll still be there
Till the moonlight turns to dust
How I'd love to hear the choir
In the chapel in the moonlight
As they sing "Oh! Promise Me"
Forever be mine.

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•HERE WE GO AGAIN

(As recorded by Ray Charles/ABC)

RUSSELL STEAGALL

DON LANIER

Here we go again
She's back in town again
I'll take her back again one more time
Here we go again
The phone will ring again
I'll be her fool again
One more time.

I've been there before and I'll try it again
But any fool knows that there's no way
to win

Here we go again
She'll break my heart again
I'll play the part again one more time.
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•EVEN THE BAD TIMES ARE GOOD

(As recorded by the Tremeloes/Epic)

PETER CALLANDER

MITCH MURRAY

There are times in this life of mine
I think that the sun forgot how to shine
But as long as you're always there
It don't bother me 'cos why should I care
(When) all I've gotta do is run to you.

Even the bad times are good
Soon as I get to you baby
You just gotta hold me and even the
bad times are good good oowah.

When the day seems to drag along
And all that I do is working out wrong
Still I find that I never cry
As long as I know that you're standing by.

Even the bad times are good
Soon as I get to you baby
You just gotta kiss me and even the
bad times are good good oowah.

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•TO LOVE SOMEBODY

(As recorded by The Bee Gees/
Atco)

BARRY GIBB

ROBIN GIBB

There's a light
A certain kind of light
That never shone on me
I want my life to be
Live with you, live with you.

There's a way everybody says
To do each and every little thing
But what does it do
If I ain't got you, ain't got, baby
You don't know what it's like
Baby, you don't know what it's like
To love somebody, to love somebody
The way I love you.

In my brain I'll see your face again
I know my frame of mind
You ain't got to be so blind
And I'm blind, so, so, so very blind I'm
a man

Can't you see what I am
I live and I breathe for you
But what good does it do
If I ain't got you, ain't got, baby
You don't know what it's like
Baby, you don't know what it's like
To love somebody, to love somebody,
The way I love you
You don't know what it's like
Baby, you don't know what it's like
To love somebody, to love somebody
The way I love you.

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WORDS TO YOUR FAVORITE HITS

•LIGHT MY FIRE

(As recorded by The Doors/Elektra)
THE DOORS

You know that it would be untrue
You know that I would be a liar
If I was to say to you
"Girl, we couldn't get much higher".

Come on baby, light my fire
Come on baby, light my fire
Try to set the night on fire.

The time to hesitate is through
The time to wallow in the mire
Try it for we can only lose
And our love becomes a funeral pyre.

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•AIN'T NO MOUNTAIN HIGH ENOUGH

(As recorded by Marvin Gaye & Tammi Terrell/Tamla)

VALERIE SIMPSON
NICHOLAS ASHFORD

If you need me call me
No matter where you are
No matter how far
Just call my name
I'll be there in a hurry
You don't have to worry
'Cause baby there ain't no mountain
high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

Remember the day I set you free
I told you, you could always count on
me
From that day on I made a vow
I'll be there when you want me some way,
somehow
Cause baby there ain't no mountain
high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

No wind, no rain or winter's cold
Can stop me baby
'Cause you are my goal
If you're ever in trouble
I'll be there on the double
If you're ever in trouble
I'll be there on the double
My love is alive
Way down in my heart
Although we're miles apart
If you ever need a helping hand
I'll be there on the double as fast as I can
Don't you know that there ain't no
mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

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•SOOTHE ME

(As recorded by Sam & Dave/Stax)
SAM COOKE

Soothe me baby, soothe me
Soothe me with your kindness
For you know your powerful lovin' is
soothing to me
Listen, how I used to ramble
And how I used to roam
But since I met this baby of mine
All I do is stay at home.

Soothe me baby, soothe me
Soothe me with your kindness
For you know your powerful lovin' is
soothing to me
I used to have a lot of girls
Have them big and small
But since I met this baby of mine
I don't want no other love at all
Soothe me baby, soothe me
Soothe me with your kindness
For you know your powerful lovin' is
soothing to me
Soothe me, soothe me, soothe me, etc.

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•AIRPLANE SONG (My Airplane)

(As recorded by The Royal Guardsmen/Laurie)

M. MURPHY
O. CASTLEMAN

I can go for miles in my airplane
Have a lot of smiles in my airplane
I can go up, I can get down
But I can't get to you if you don't
want me around in my airplane.

You can wear your flowers in my
airplane
Laugh and talk for hours in my airplane
You can go from and you can go to
And if you'll fly with me then I will fly
to you in my airplane.

If I get my jet and set myself right on
the runway of your city
You would not be there to meet me
You would not be there to greet me
That's a crime, that's a pity.

We could go to Maine in my airplane
Chase away the rain in my airplane
We can go up, we can go down
But the way we're going now, we won't
get off the ground in my airplane.

If I get my jet and set myself right on
the runaway of your city
You would not be there to meet me
You would not be there to greet me
That's a crime, that's a pity.

We could go to Maine in my airplane
Chase away the rain in my airplane
We can go up, we can go down
But the way we're going now, we won't
get off the ground in my airplane.

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•THERE GOES MY EVERYTHING

(As recorded by Engelbert Humperdinck/Parrot)

DALLAS FRAZIER

I hear footsteps slowly walking
As they gently walk across a lonely
floor
And a voice is softly saying
Darling, this will be goodbye forever.

There goes my reason for living
There goes the one of my dreams
There goes my only possession
There goes my everything.

If my memory tears back the pages
I can see the happy years we had before
Now the love that kept this old heart
beating
Has been shattered by the closing of a
door.

There goes my reason for living
There goes the one of my dreams
There goes my only possession
There goes my everything.

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•MORE LOVE

(As recorded by The Miracles/Tamla)

ROBINSON

Let it be soon, don't hesitate
Make it now, don't wait
Open your heart and let my love come
in
I want the moment to stop when I can
fill your heart
With more love, and more joy than age
or time could ever destroy
My love will be so solid
It would take a hundred life times to live it
down, wear it down, tear it down.

This is no fiction
This is no act
This is real, it's a fact
I'll always belong only to you
Each day I'll be living to make sure
I'm giving you more love and more
joy
Than age or time could ever destroy
My love will be so solid
It would take a hundred lifetimes to
live it down, wear it down, tear it down.

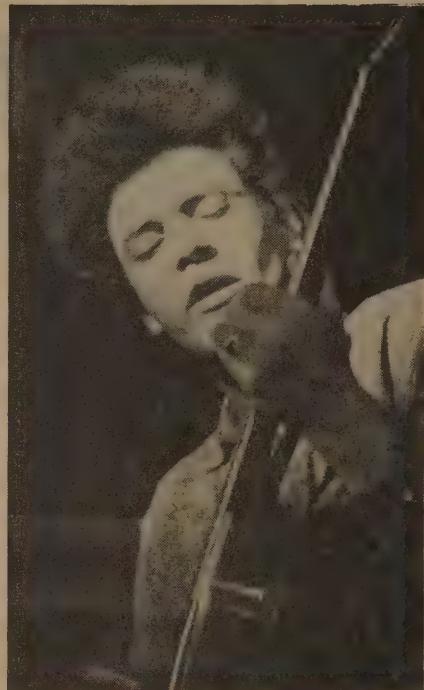
As we grow older no need to fear
When you need me I'll be here
I'll be beside you every step of the way
A heart that's truthful and keeping you
youthful
With more love, more joy than age or
time can ever destroy
My love will be so solid
It would take a hundred lifetimes to live
it down, wear it down, tear it down.

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MUSIC SPOTLIGHT

We heard an incredible album this month. It's called "The Magnificent Portuguese Guitar of Carlos Paredes" on Capitol-ST10476. When you get sick of listening to rock and roll, which is pretty easy these days, Paredes' performance soothes the mind and heart with startling simplicity. Paredes plays his own compositions on what appears to be a 14-string guitar-like-instrument called a Coimbra. It looks and sounds like an oversized, mellow, mandolin which he picks, pulls and strums the daylights out of. At times, you might wonder if an entire symphony orchestra snuck in, but it is just the man and his unamplified instrument. According to the liner notes, Paredes' compositions come from a deep love for Portugal, his homeland. We guarantee you have never heard anything like it in your life. Please, buy this album and support beautiful music. When you hear it, write us and tell us what you thought of it. We were rather disappointed with the first four Bluesway albums but the latest two are well worth your money. Jimmy Rushing is in rare form on "Everyday I Have The Blues" backed by a swinging big band with arrangements by Oliver Nelson. Jimmy proves he's still very much here with his virile city blues. It will take the youngsters a long time before they can stand beside him. Another excellent Bluesway LP is "Cherry Red" by Eddie Cleanhead Vinson. This is in the tradition of Big Bill Broonzy's jump bands but the music swings right up-to-date. Vinson's wonderful gritty vocal style is complimented by his saxophone solos and a few tracks combine sax and harmonica. An exciting plus on the album is the presence throughout of Mike Bloomfield's guitar playing. Mr. Bloomfield also produced "The James Cotton Blues Band" album on Verve Folkways and a lot of the guitar playing sounds suspiciously like Mike's. Ex-Butterfield drummer Sam Lay is also present. In general, the music is excellent. Have you ever heard blues accordion? Don't laugh. Clifton Chenier plays real blues accordion on an Arhoolie album called "Bon Ton Roulet". It's French, of course, because Chenier is a Cajun from Louisiana. This is the music the Cajuns groove to at dances. You can too. Best records this month are "San Francisco" by Scott McKenzie, "Greasy Spoon" by Rufus Thomas and "Shake, Rattle, and Roll" by Arthur Conley. Yech award goes to "Ding Dong The Witch Is Dead". Honorable mention to the Royal Guardsmen for passing up another Snoopy and coming up with the commendable "Airplane Song". □



MIKE BLOOMFIELD



THE ROYAL GUARDSMEN



JIMMY RUSHING



JAMES COTTEN

RECORDING WITH



The way the Four Seasons have been coming up with hit after hit for the last five years, one would think they had the hit-record formula down pat. But it's not an assembly line. They still have to sweat over every new single. That's why they've been on top for so long.

The Four Seasons try to spend a few days before every recording session rehearsing all their new songs. But with their busy personal appearance schedule there's never enough time. Even songs that have been rehearsed can create unforeseen problems in the recording studio.

A few years ago the average rock and roll album consisted of one or two hit singles with a bunch of crummy tunes thrown in to fill up space. Nowadays most of the top stars put long hours and days of effort into eleven or twelve songs and choose the best ones as their singles. That's how the Four Seasons do it.

We caught up with them at a recent session at the Mirasound Recording Studio in New York. As we walked into the control room, we heard the group in the studio singing background harmony. Their producer, Bob Crewe, conducted them through the large window separating the control booth and the studio.

All Four Seasons sang the chorus several times. Bob asked different members to stand nearer or farther away from the microphone. After several takes they got it.

Now it was Frankie Valli's turn to put the lead vocal over the chorus. We soon found out that the reason the Seasons' records sound so great is that they don't stop working on a song until it's the best they can possibly make it.

Frankie sang his part over and over



Photos by Don Paulsen

The 4 SEASONS



again, but fellow Season Bob Gaudio, who wrote the song and co-produces the group with Crewe, wasn't satisfied. He asked Frankie to keep trying.

The dialog between Bob Crewe, Frankie Valli and Bob Gaudio in between the many takes gives you some idea of how it went:

BC: You still have the chorus part in your mind, Frankie. It should really sound like a lead vocal.

BG: Grit your teeth.

BC: Do the second line over again, Frankie. You sounded a little like Stevie Wonder.

BG (to Crewe): He's singing at the top of his vocal range. When he gets that high he has difficulty with the upper notes and in shifting back to the low notes. We had a similar problem with "Beggin'." When I put the strings over we can cover him.

BC: Let's not repeat ourselves.

FV: I keep forgetting where to sing false-tto and where to sing straight.

BC: The melody is beautiful. You sound great. All we need now are the words. Pronounce the words.

BG (to Crewe): We wrote the song exactly the way he would interpret it. But when you do it that way, he sings it the direct opposite.

BC: It's very wild alliteration here, Frankie. Really make something out of the words... "Canyon of cold grey concrete. One-way back street."

(Bob Gaudio goes into the studio and sits next to Frankie.)



BG: Let's practice.

BG (to Crewe): I'm gonna sing it with him once so he knows where the melody goes.

BC (to Frankie): Watch the word "canyon." It's not a word you hear in a song very often so I'd like to hear it.

BC (to Gaudio): Work something out in the last part, Bobby. It's monotony.

BG: You did the last part beautifully, Frankie. Now the first half doesn't sound as good.

(Gaudio goes back to the control booth.)

BC (to Frankie): You're not gonna blow your voice, are you, 'cause you're doing fine.

BG: What makes the "cold grey concrete" line so good is that you put a lot of bottom on your voice.

BC: It's almost Gene Pitney-ish.

BG: It's almost like you're putting yourself on. You gotta make faces...Get in it. Open up your whole voice, your whole throat...That's it. Perfect.

BG (to Crewe): You have to pull it out of his throat.

BG (to engineer): Let me listen to it

once. I'll decide what to do to it tomorrow.

FV: Why not spend a couple more hours here?

BC: What's two hours?

Engineer: A hundred and eighty dollars (Ed. note: Recording studio fee).

BG: But you lose a thousand dollars on the record if you don't do it right.

BC: It's a shame you can only make two hits a day.

And that's how the Four Seasons do it. □

JOHNNY RIVERS



In 1963 Johnny Rivers had given up singing, to work full time at producing records for other performers. It was strictly as a favor to a friend that he returned to his rightful place behind a microphone to fill in for two nights only, at a small Los Angeles nightclub. Since that time the youthful singer has gone on to sell the unbelievable total of more than twenty million records and take his place, along with Frank Sinatra and Elvis Presley, as one of the most popular and consistent male recording artists in the business in the U.S.

In a day of musical fads, when performers become overnight sensations and are forgotten just as quickly, Johnny Rivers has proven to be the exception to the rule. The phenomenal Rivers' magic spread quickly across the international recording industry with the same startling impact that it created in Los Angeles and never lost its momentum.

His first Imperial album, "Johnny Rivers At The Whisky A Go Go," became a national best-seller during its first two weeks of release, and Johnny's first single, "Memphis," zoomed to the top of the charts. Since that time the good-looking vocalist has captured six gold records for such tunes as "Memphis", "Seventh Son", "Mountain Of Love", "Mabellene", "Secret Agent Man", "The Poor Side Of Town" and "Baby, I Need your Lovin'."

Known both as "the entertainer who started America dancing again" and "the favorite singer of the stars," Johnny took Los Angeles by storm when he opened at the Whisky A Go Go. Night after night there were people lined down the street waiting to get into the discotheque Johnny Rivers made famous. The whole town began dancing and soon the entire country was dancing with them. What's more, the stars were also moving to his irresistible rhythm. Steve McQueen, Rita Hayworth, James Coburn, Natalie Wood, Eddie Fisher, Vincent Edwards, Tony Bennett, Rock Hudson, George Peppard, Ann Margret, Lawrence Harvey, Sandra Dee, Lana Turner and George Hamilton

numbered among the "regulars" in the Johnny Rivers fan club.

Steeped in the classic blues tradition, Johnny got his first musical inspiration from such greats as Fats Domino, B.B. King, Ray Charles and other southern blues performers. Though he has had no formal musical education, Rivers is the complete musician. An excellent guitar player and songwriter, he composed one of his biggest hits, "Poor Side Of Town." Recently Johnny returned to his first love, producing records, and formed his own label, Soul City, in association with Liberty Records. The first release on the new label, "Go Where You Wanna Go" by the Fifth Dimension, was an instant hit as was their initial album, "Up, Up And Away."

Johnny was born in New York City on November 7, 1943, but moved with his parents, John and Nancy Ramistella, to Baton Rouge, Louisiana, when he was three. It was in Baton Rouge that he, and his younger brother Frank, were raised. His father was a house painter, and Johnny recalls reflectively that "We weren't poor, we were double poor."

Johnny has been playing the guitar and singing for as long as he can remember. "I didn't have any formal musical education. Dad used to play the guitar and mandolin and I just picked it up," he remembers. Throughout his school days in Baton Rouge, Johnny earned money playing with his own group at school functions and in local clubs. Working at night, he would come to high school the next day and invariably fall asleep in class.

During his summer vacations, beginning when he was only fourteen, Johnny would leave Baton Rouge to pursue his career in the musical capitals, New York and Nashville. When his money ran out, he would return to Baton Rouge to earn enough money to finance his next excursion. It was during one of these sojourns to New York that he met Alan Freed, the famed rock and roll promoter. It was Freed who changed his name from Ramistella to Rivers.

Following his graduation from high school, at the age of seventeen, Johnny left Baton Rouge for good. He lived in Nashville for a while and there met Roger Miller, also then an unknown. They became friends and both worked at writing songs and cutting demonstration records for established stars such as Elvis Presley and Johnny Cash.

Johnny's next stop was New York where he continued learning, writing songs and cutting demos for the famed Hill and Range Publishing Company. Whenever his money ran low throughout his New York and Nashville period, Rivers returned to Baton Rouge just long enough to finance his next trip.

In 1960 Johnny traveled to Los Angeles in what was to be his last move. It was there that his interest switched from

singing to producing records for other vocalists. He would sing and write songs just long enough to earn the money to produce another record. One song he composed, "I'll Make Believe," was recorded by Ricky Nelson on the back side of one of his hits and earned enough for Johnny to keep going for many months.

In 1963 the turning point in Johnny Rivers' life arrived. The owner of Gazzari's, a small club on LaCienega Blvd., persuaded Johnny out of friendship to stand in for a few nights when the jazz group appearing there suddenly left the club. Johnny was an instant hit, and three nights later there were lines around the block waiting to listen and dance to the music of Johnny Rivers. There were no fancy frills, no introductions of celebrities, just Johnny sitting on a stool playing the guitar and singing, with only a drummer for accompaniment. Johnny wanted to return to producing records, but the lines got longer every night and soon the Hollywood stars were coming to this new "in" place and there was no turning back.

Johnny then accepted an offer to headline the Whisky A Go Go, Los Angeles' first discotheque. The rest is history.

Since then Johnny Rivers has been building his own musical empire. He recently signed a new long-term contract with the Imperial Records division of Liberty Records; formed his own publishing company, Johnny Rivers Music; and started Soul City Records. He has headlined at many of the top nightclubs in the country, including New York's Copacabana and the Riviera Hotel in Las Vegas, and has guest-starred on such leading television shows as "The Hollywood Palace," "The Ed Sullivan Show" and "The Red Skelton Show."

A likable young man, unspoiled by his success, Johnny brought his parents to Los Angeles following his first hit record, and purchased a home for them just a few blocks from the tastefully decorated Spanish house in which he resides in Beverly Hills. Rivers has always found time in his busy schedule to perform for United States servicemen everywhere. He has traveled to Vietnam where he was able to entertain more than 87,000 G.I.'s.

Whenever his heavy recording and concert schedule permits, Johnny likes to spend time at home around the pool or driving his Triumph motorcycle and 'E' type Jaguar. He is one of Hollywood's most eligible bachelors but can often be found at his parents' home devouring his mother's Italian cooking. His favorite hobby, and a very profitable one for the talented youth, is producing records for the Soul City label. Working with and creating new "sounds" is for Johnny the complete "release," the ultimate in communication. □

The HOLLIES on SIMON & GARFUNKEL & THINGS



Any reporter who can't write a lively, interesting article after meeting the Hollies ought to turn in his typewriter or his ballpoint pen. Each member has a distinct, and usually outspoken, personality. They're so outspoken, in fact, that Don Paulsen didn't ask them many questions. He usually made statements and let the Hollies take it from there.

Graham Nash and Tony Hicks had the most audible opinions, while Alan Clarke, Bobby Elliot and Bernie Calvert remained innocent bystanders.

Don: Do you think the quality of pop music has improved greatly during the last few years?

Bobby: Oh yes.

Graham: Of course.

Alan: Probably. Yeah.

Tony: Particularly on LP releases.

Don: You've used unusual sound effects on your last album, like the marching feet in "Crusader."

Graham: Yes, we only used that track because it tied in with the story about a Crusader who went away and is marching back home from the wars. The track is ideal. You can hear the men marching home.

Tony: I think the worst thing you can do is sorta sit back and think, "I've just got to be really way-out here."

For instance, there's a track on Simon & Garfunkel's new album which Graham thinks is great. Actually, I think it's diabolical. It's "Seven O'Clock News/Silent Night." I can't imagine them doing this, because I know them as people. It sounds as though they were trying to be really hip.

Graham: No. I disagree. You miss the point. The whole album was released as a tribute to Lenny Bruce. Basically, Paul Simon wanted to let people know that at last Lenny Bruce had died.

That last track, I think, is the epitome of the whole album.

Tony: You only know that because you're in contact with Simon & Garfunkel.

Graham: The only reason I deduct that is because the first thing I could hear on the news broadcast was the part about Lenny Bruce. I thought that, for them to bring the broadcast through the song at that point, where you could really hear the news, there must be some point to it.

Tony: But you're the only one that knows about it.

Don: No. The liner notes mention that the album is dedicated to Lenny Bruce.

Tony: Well, let's put it this way. It wasn't entertaining to me, and I listen to as much music as Graham.

Don: That takes us to the old question, "Should all songs be entertaining?"

Tony: I think the rest of the LP is very entertaining.

Don: But can't songs raise questions or discuss vital issues instead of being just entertaining? As long as an artist doesn't record an album full of protest songs, can't he try to make people think once in a while?

Tony: A kid doesn't want to put an LP on, then sit down for two hours to try and find out what a song is all about.

Graham: You don't know the market that Simon & Garfunkel play to. They're the college kids, 19 and 20 years old, that think like this normally. They don't have to sit down and think about it. "Seven O'Clock News/Silent Night" is a great track for the college audience.

Tony: I think there are very few people who are knocked out by it.

Graham: It's one of the featured tracks in the album.

Tony: That's only because of the novelty of the radio broadcast cutting into the song. People won't listen to it as a song and get the message. They'll just say, "Oh, what a clever idea."

Graham: Yes. A lot of kids won't get the message. They'll buy it just because it's different and say, "Oh, yeah. Isn't that great?"

Tony: I think it's the worst thing I've heard in a long



time. It's not beautiful. It just shows that a holy night is a night of futility, and what's the point of singing holy night every Christmas when guys are going off to be killed in Vietnam. That's all it is.

Graham: What do you mean, "That's all it is"????!!

Tony: Why does everybody have to know about it? The only people that should know about that are the ones that are fighting.

Graham: Well, that's the sort of thing that got America into war in the first place. It's another step beyond what that Barry Sergeant was doing.

Don: Strangely enough, according to one survey, "The Ballad Of The Green Berets" was the #1 record in America in 1966.

Graham: There are a lot of adult record buyers. They might have bought it to be patriotic.

Alan: Who are they?

Graham: Half of them are involved. Somebody who gets killed has two parents who have four brothers each, who have twelve sisters-in-law each, who have...

(The discussion got very spirited with everyone talking at once, but soon the conversation got back to "Seven O'Clock News/Silent Night.")

Graham: The whole track justifies its existence just by making us sit here talking about it.

Tony: When things are bad, most people want music they can relax to.

Don: Anyone for Mantovani?

Graham: The other morning when I was angry, I put the Simon & Garfunkel album on and it cheered me up. It's great.

Tony: I'll bet you didn't put that track on, did you?

Graham: I didn't, as a matter of fact. When I want to be happy I don't listen to that track. I listen to "Feelin' Groovy."

Tony: Precisely.

Don: There's something in the album you can think about and something to make you happy. That's one of the good things about pop music today. Songwriters are creating more original ideas and exploring new subjects.

Graham: Some people like to be scared and depressed and made to feel morose. Why do they go to see horror pictures and movies like "The Pawnbroker" that made me feel completely empty? Great! That's entertainment, instead of sitting down watching Doris Day.

Don: Have you seen any British films as brutally shocking as "The Pawnbroker"?

Graham: There's one called "It Happened Here," a documentary-type feature about the possibility of the Germans winning World War II and occupying England. I think it was made for something like 800 pounds (\$2,400).

Don: There was another one about an atomic attack that was banned from the BBC-TV...

Graham: "The War Game" was horrific. Many new movies can't be considered part of the mass media. "The Knack" was a brilliant, relaxing little comedy but a lot of old people considered it stupid and silly. "Morgan" as well. Most old people would have rejected the idea of a fellow getting into a gorilla suit and doing strange things.

Don: The young people now have their own cinema.

Graham: Of course. Many more people are now digging the things that Fellini is doing, like "Juliet Of The Spirits" and "8 1/2." And Polanski has been accepted by the younger people who are much more aware of the value of living.

Don: I think pop music started the new awareness.

Graham: Pop music is the mass media for conditioning the way people think. And it just so happens that the great people in pop today, like the Wilsons, Mamas and Papas and McCartney and Lennon are all dictating universal love to everybody.

Don: Why did it take until the 1960's for young people to assert themselves?

Graham: I think young people never before had the freedom they have today. Freedom, almost always, leads to expansion. Also, to a certain extent, kids are most tolerant toward things that are going on. □

THE STAX STORY

STEVE CROPPER

Part 2

In this final installment of the Steve Cropper interview, Steve gives some excellent advice to guitarists who want to become studio musicians. We hope you have found Steve's comments a stimulating insight into the music business.

Steve was born October 21, 1941, in Willow Spring, Missouri. He moved to Memphis, Tennessee, in 1951. Steve studied guitar while he was in high school. He graduated from Messick High School in Memphis, Tennessee, and attended Memphis State University. Steve is one of the original Mar-Keys, and played local dances, proms, and other social affairs throughout the Mid-South. Steve is also A&R Director for Stax Recording Co. His hobbies are hunting, fishing and golfing. We wish Steve a long and happy future with the music he loves. Now on with the interview.

JIM: From beginning to end, how was the song "99½" made?

Steve: We had a session with Wilson Pickett and we weren't satisfied with the things that we had. We had done "Don't Fight It" and "634-5789." We knew we needed more tunes. Eddie Floyd and I went over to Wilson's room that night to see if we could come up with something. Either Wilson or Eddie came up with the title "99½" and I don't know what they meant by it at the time. I started playing some things and came up with a bass introduction. I've never heard a bass play a melody. I wanted to have a bass melody somewhere in the song. I came up with the guitar figures right there when we wrote the song. That was the whole feel. I saved the horn lines for the session. I wanted to hear the rhythm before the horns. We recorded it pretty much the way we wrote it. "634-5789" was done the same way. Eddie and I wrote it in the studio one night. We played it for Wilson and he liked it. We made a demo with piano and guitar, and Eddie and I sang it. A lot of times rhythm doesn't change in the stuff we write, because we get the feel for words from the rhythm. We like to record songs the way we write them. Our best songs have been written in a very short time. If we get a good title, we can do a whole song in about an hour. There have been times that we sat up all night without communicating, but generally Eddie and I work pretty good together.

JIM: Which Stax artist do you find the most difficult to work with?

Steve: I'll start eliminating. Sam and Dave are very easy to work with. They learn songs quick on a session. I'll take my guitar and sing them a song and they'll know it in fifteen minutes. Otis Redding is the same way. We go over songs the night before we record them so we know just what we're going to do. Otis writes most of his own stuff and he has to tell me what he wants. It's the same way with Wilson. I work with him at night and we cut the next day. Carla Thomas learns songs quick. With Johnny Taylor I've noticed, when we're doing an album and have about thirty minutes left on the session, we'll come up with something quick. He's quick at throwing a song together.

JIM: You mean he'll make up a song right on the spot?

Steve: Right. Maybe he'll change his phrasing a couple of times. Now I go over my songs with guitar, and when Isaac Hayes and David Porter work on a song, they use piano because Isaac plays piano. Usually we have a practice session the day before a recording session where the writer gets with the artist and teaches him the song. Everybody here learns fast, so I'd say no one is hard to work with. Our artists are easy to record because they're all hand-picked. The artists come to us in the first place because they like the way we handle songs; so we've already felt each other out. We don't take artists that can't fit in. You could say we're a big family. Big companies can't work the way we do.

JIM: Wouldn't you say Stax has the most authentic R&B sound?

Steve: Yes. Ours has more of a blues root than Motown does. All of our records are done in one session. Everything is cut together. It's all done on one track. We only use 4-tracks when we're mixing album songs and stereo. We'll overdub drum beats, tambourines, and handclapping. The major labels are forced into this because they have to have the best possible quality. Things have to be technically perfect - note for note, the way it's written. If we overdubbed one of our artists on a Motown instrumental track, they'd clash. The artist wouldn't be doing things that fit with what would be going on underneath. You can't compare a seven-piece session to a twenty-piece session and say they're both R&B. I'd define the R&B feeling by illustrating a family get-together on Christmas, sitting around the piano singing carols; a family getting together for the purpose of loving each other and having a good time. That's the situation with us. I like most Motown records but I'd say the producers and the engineers are as much if not more responsible for the records than any of the artists. As far as using me for a writer, some of my songs would not go over as well if some other artist did them. I'd like to write for other people, but now I don't have the time. I don't think another artist would inject the feeling that would really put the song where it should be.

JIM: What kind of equipment do you use?

Steve: I have several guitars - different styles. I've never stuck to one style. Generally I play whatever I feel that the song calls for. Half of the time, I'm playing a regular amplifier, any make, it doesn't matter. Generally, I use Gibson or Fender. I have three amplifiers, two Gibson amps and a Fender. Half of the time, I play a regular guitar, a Telecaster, regular string setup with a straight amp, no reverb, no tremolos, nothing. On a lot of Otis' stuff I tune different. His sound calls for a different type thing. Sometimes I feel, on Otis' stuff, if I sat down and I played the things that I play behind him on his records, it would sound a little country, without him and the rest of the musicians.

JIM: I interviewed Gene Clark and he said Otis is country blues.

Steve: I think so, very definitely. I think there is a connection between the two. I used a 12-string on a couple of Booker's things for an album, which I consider pop things completely. Generally, I'm one that is dead set against gimmicks. I don't use fuzzboxes. I use a tremolo where it's needed and very seldom do I use a reverb. I like the natural echo from recording studios much better. Reverb is a metallic echo. It's not a pure echo. I tune different for certain songs. If I'm fooling around at home and come up with a different sound, I'll use it on a session. It depends on the song.

JIM: You must be thinking music all the time.



Hayes and Porter with Sam and Dave. Rear, bassist Duck Dunn. Right, Steve and Booker with horn.

Steve: I never give up. I guess I'm devoted. I have very little time off and I don't look for time off. I took a week off a while back. It's the first time I didn't bring my guitar with me, but I did bring several tapes. Tom Dowd, the engineer from Atlantic records, and I went on a cruise and we went over the tapes and came up with some new ideas. I've already used some of the ideas—rhythm techniques—and they sound great.

Jim: Al Jackson must be the best rhythm drummer around.

Steve: I think he's fabulous. I'm very proud of him. We couldn't have a better drummer in the band or on our staff. He's just tremendous. Very time conscious. He has one of the best senses of timing I ever heard. He's not a flashy drummer. He doesn't do a lot of turns, rolls, and gimmicks. He plays very simple and very straight and it's always good rhythm.

Jim: To my ears, Stax Records has the best drum sound on records. Why do you think this is?

Steve: We have a two-sided drum booth which keeps the drums from leaking into the other microphones. We use regular microphones—sometimes we use power mikes and sometimes we don't. I think basically it's the feel of the drummer.

I think you should consider how it sounds in combination with the other seven or eight instruments. One without the other wouldn't be as good as the whole part. Duck, the bassist, and Al have been playing so long together that they get perfect feels. Whatever Duck does, Al will accent it. I'd say that's part of the drum sound. I think the best drum sound that showcases Al was on a thing we did with Don Covay called "Sookey, Sookey."

Jim: Can you give any advice to a guitar player who wants to get into the business?

Steve: The only way a man becomes a man is to find things out for himself. I can give advice but I don't think anybody would try it and it wouldn't be real to them. Some of these amateur guitar players might be pretty good but they're too involved with sound to hear what they're really doing. I came up in a different era when everybody knew what each other was doing. To me, sound is a matter of feeling rather than electronic noise. I don't say it's bad, but it's not pure. It camouflages things. Now this advice is directed at guitarists who want to do recording sessions. I can best describe that. First of all, you have to develop an ear for what's right and wrong in commercial music. The only way

to do that is listen closely to records. Don't get involved with the sounds you hear on top. Listen to what's going on underneath. Something good might be happening underneath. There might be a drum beat or a guitar lick that feels real good. They might have put a tambourine, maracas, cowbell and foot-stomping on top of that. So, when you hear it on the radio, there's a lot of sound. When you're recording, the engineer and producer are looking for musicians who can showcase the singer. You've got to listen closely to understand what's happening. These kids today get so involved in what they're playing, sometimes they forget there's a singer up there. And here's some more advice. Don't give up if you really feel it. Broaden your knowledge of what's happening. A good example would be a kid spending months to learn a Rolling Stones song exactly the way Keith Richards plays it. He'd be much better off trying to sound like everybody. You have to know a very wide variety of things—jazz, flamenco, everything. You have to know the feels for Latin, country, R&B, all kinds of music. I don't consider myself a good guitarist. I'm a good rhythm man. This is where I know myself best. I'm not a soloist.

Jim: What's the best record you played rhythm on?

Steve: Hard to say. Mostly I play 2/4. One of the best ones was "99½." I had a lot of fun doing that. It had a lot of guitar parts in it. Most things stay pretty simple. We usually write a thing beforehand and I rehearse it, run it down with the rhythm and we know exactly where everything should go. I have a pretty good idea where the horns will go, where the drums and the bass will play. Even though it might get changed at the session, I have a good idea of what's going to happen. But I always end up without a part for myself. I give all the other instruments their lines and feels, and I forget a part for myself, even though I wrote it. That might be part of my success. I'm showcasing the singer instead of my guitar playing. I end up asking someone where I should play. I think anyone will find that I play a lot of rhythm on the Booker T. records. I do things with Booker T. and the MG's that I wouldn't do behind the singers. Even when I take a solo, you'll notice I don't play a lot of notes. I just play something very bluesy. Even the solo is mainly rhythm, what you call block form phrases. This is what I feel and what I like to play. □

(Next month, Booker T. will continue the Stax story. Don't miss it.)

Pete Townshend on "LILY"



Pete Townshend, of the mincer-like mind, ground up an interesting selection of subjects for attention over a lemon tea in London's Act 1 Scene 2 coffee bar.

First subject to receive attention was the accusation of "pornographic lyrics" in "Pictures Of Lily."

"Really, it's just a look back to that period in every boy's life when he has pin-ups," said Pete and vent his violence upon a slice of lemon between forefinger and thumb.

"The idea was inspired by a picture my girl friend had on her wall of an old Vaudeville star - 'Lily Bayliss.' It was an old 1920's postcard and someone had written on it - 'here's another picture of Lily - hope you haven't got this one.' It made me think that everyone has a pin-up period.

"John Entwistle and I used to swap 'dirties' when we were kids at school - we used to get a kick out of buying a thousand pin-up pictures at a time from tawdry little newspaper shops.

"It's funny how some film actresses have sex appeal and some don't - Bardot still has it - so has Loren, Julie Christie has a kind of youthful charm but no sex appeal.

"This adolescent stage is a very real part of a young person's life. I remember when I was fourteen I got a bus pass for school without my age on it and I forged 'sixteen' on it so I could go into X films. The first one I saw was Cliff Richard in 'Serious Charge'."

D-J Simon Dee, now somewhat irreverently referred to by his real name - Carl Henty-Dodd - by The Who, recently said their new single was best forgotten and "It was just the Who in the studios making more noises."

"If he appears on my TV screen again, I may put my foot through it," said Pete pleasantly. "I think he's trying to build up his own little musical empire in which we aren't included. He makes my blood boil - I wouldn't mind if he was any good in his program."

We left Simon somewhere between the apple strudel and the Danish pastry and turned to "Power Pop."

Explained Pete: "'Power Pop' is what we play - what the Small Faces used to play, and the kind of pop the Beach Boys played in the days of 'Fun, Fun, Fun' which I preferred.

"There are too many groups involved in the same kind of scene as the Move where every word has to mean something. The Beach Boys are playing on this kind of ethereal level where the public is expected to come to them and be taught.

"I believe pop music should be like the TV - something you can turn on or off and shouldn't disturb the mind. Eventually these people are going to go too far and leave the rest of the world behind. It's very hard to like 'Strawberry Fields' for simply what it is. Some artists are becoming musically unapproachable."

We discussed the progress of pop people and where the Who were going. "To retain the attention of the public every pop star has to make the transition to films at some time," said Pete. "Elvis did it - so did the Beatles and so did Cliff. Paul Jones looks to me as if he has done it with 'Privilege.' It's the only way to last."

"We're still being considered for a TV series in New York but it's very difficult to see what else we can do as a group apart from slapstick. Obviously, it must be humorous - maybe Roger could break a leg or something."

Pete observed that it is now more difficult than ever for a new group to break into the big time. "The pop group situation has been at saturation point in the hit parade for some time," said Pete. "Look at the Move - they were around for ages before people noticed them and then they had to smash up TVs and break up cars on stage before people would pay them any attention. It's catching the attention and getting the publicity that is the biggest problem for a new group."

At this point Pete produced a damaged toggle switch, and Keith Moon walked into the cafe only two days late for his appointment with me - something of an achievement. In all fairness he had phoned me on the Tuesday to say he was OK to meet me for the interview fixed for the previous Monday.

Still anyone can make a mistake and Keith generally does.

"I've just been to the Finnish Embassy," he announced brightly, "lost my passport again," and looked resigned to the fact.

Pete stayed for a few minutes but, as moon-madness began to creep into the conversation, a look akin to that of a man sitting a film round for the second time came over him and he fled.

"Where were you on Monday when I was supposed to interview you?" I enquired.

"Modelling for Vidal Sassoon," smiled Keith hugely. "I figured if Brian Jones can make \$100 an hour, I can undercut him by \$15 and clean up."

I discovered that Keith is buying a house but not, of course, in the conventional manner. He has bought some garden gnomes - now he is looking for a house to go with them.

"A large family-sized pack of gnomes," emphasized Keith.

Other things Keith has done lately include selling his Bentley to Roger and buying a newer model, going down to Eastbourne to throw pebbles at ice cream cartons, and hitting a belligerent fan over the head with a cymbal when they played recently in Dusseldorf.

"He bled all over my snare," said Keith disconsolately.

Keith now has two ambitions: He wants to become a professional cartoon "like Tom and Jerry" and get a job in Herman's new Herne Bay hotel bar as a professional drip tray.

There are times when Keith Moon is worth waiting for. □

Which KINK wants Out? >

by Keith Altham

Ray Davies is the tragic-comic composer. The Kink who smiles painfully through the absurdities of life, from the sardonic verse of "Well-Respected Man," the drollery of "Sunny Afternoon," the derisive social comment in "Dead End Street" to the sweet cynicism of "Waterloo Sunset," his latest chart-splitting success.

Last week Ray joined me in Jack Straw's Castle, on the top of Hampstead Hill, and there supped a half of bitter ale while the juke box ground out Bud Flanagan's composition, "Strolling."

"That's a good number," smiled Ray, wryly. "Anything written in the key of 'F' is a good number!"

We passed on to the inspiration behind "Waterloo Sunset," and from just where "Terry" and "Julie" in the lyric had materialized in his mind.

"Originally I was going to call it 'Liverpool Sunset,'" said Ray, "But the Beatles came up with 'Penny Lane' and so that was the end of that. It happens quite a lot with my numbers. I work on a theme only to find as it nears completion someone else has come up with exactly the same melodic or lyrical idea."

"I suppose 'Waterloo' has stuck in my mind because I used to walk over Waterloo Bridge several nights a week on the way to art school when I was young. Raza and I drove up there recently and just sat in the car for an hour or so watching. I've had the actual melody line in my mind for two or three years."

"If you look at the song as a kind of film I suppose 'Terry' would be Terence Stamp and 'Julie' would be Julie Christie. I've never really thought about the lyrics being sarcastic, but I suppose they are - it's just the way I feel."

Ray has repeatedly inferred that eventually he would like to take a more administrative position with the Kinks - similar to that occupied by Brian Wilson with the Beach Boys - and admits that he is happier and more relaxed when not making personal appearances with the group. He had just returned from Manchester where he appeared on Simon Dee's TV show.

"I was standing there - just standing there singing and thinking what a drag it all is," Ray confessed. "And I'm sure the kids think it's a drag just to watch someone standing there singing. It's got so stale and boring."

To prevent himself from getting too stale, Ray is working on an LP with a London theme, on which he sings a few songs and has composed all the music.

"I'd like to do something with meletron," said Ray. "I was invited to Graham Nash's place the other week and I played his. It's very interesting."

"I'd like to do something on the stage in a controlling capacity and eventually make films, but again in more of a behind-the-cameras position."

We are, of course, worried about Dave! Ray's younger brother has grown big bushy sideboards like privet hedges and taken to wearing a Noddy hat about the London clubs. One attempt was made recently to set fire to his sideboards with a gas lighter, but the whiskers withstood the flame.

"He got very annoyed with me last week when I said he was playing too loud," recalled Ray. "He picked up ash



IS RAY DAVIES LEAVING THE KINKS?

trays and things in the dressing room and threw them at me. Then he knocked me over and tried to kick me. He missed and kicked this iron table and went hopping out of the room holding his foot!"

Frank Sinatra came on the juke box and Ray recalled that he enjoyed Frank Sinatra a year ago when he had 'flu.'

"He sounds like how I felt," smiled Ray.

We watched some people playing darts, which Ray does not like, and the conversation swung over to football, which he does like. Brother Dave has been playing, too, and is apparently an awesome sight with his hair tied up behind in a bun.

"We played against a Newport side for a show business XI the other evening," said Ray. "It was a last minute thing for charity - unfortunately, this other side thought it was the Cup Final and I got kicked up in the air for my pains."

"Someone told me a very funny story about Jim Baxter, who scored the winning goal for Scotland against England a few seasons ago. He beat three men and drove the ball past Banks, then threw his arms up in the air and proclaimed: 'That's the greatest gyle y'ule ayer see.' I like that."

I also discovered that Ray would like Dave to write the next single and feels that his brother's work is now very much improved. "I feel I should exploit him more," said Ray.

At this point we decided to take a constitutional and walked down the hill to another pub, the Bull and Bush, where Seeker Keith Potger appeared out of the confines of the saloon, pint in one hand, and shook hands all around.

"When are you going to write us a number?" he asked pleasantly of Ray.

"I wrote you one," smiled Ray.

"I know," said Keith, apologetically. "But Judith thought it was too masculine. You know what it's like with a girl in the group." Ray said he didn't but we all got very sympathetic about having a girl in the group and suddenly there was a large disturbance at the bar: A Scotsman was disputing the measure of beer being poured out to him. The landlord, a most prepossessing figure in white blazer, old school tie and with large moustache, was pouring the beer from one glass into the other with the dexterity of a conjuror and boozing: "See, it's up to the mark - now don't be silly!"

"That's the kind of person I might write about in my songs," said Ray. "Perhaps that's why I get sarcastic." And he smiled painfully. □

(Ed. note: The latest word from London is that Ray will limit his personal appearances with the Kinks in order to spend more time writing songs for them. But he's not deserting the group. "I still intend to sing on the Kinks' records, because my work is written around the group. There is no question of my severing all connection with them," said Ray. "It's possible I may also undertake work of an individual nature, as long as it does not conflict with my interests with the Kinks."



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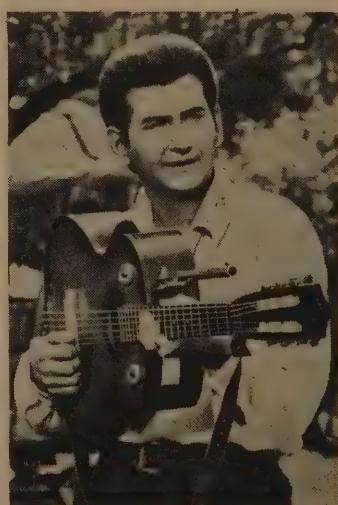
FLORENCE MARY DIANA

Davy Jones has been classified 2A by his draft board which means the Army won't get him. I'm sure many of you are glad...Florence Ballard wanted to leave the Supremes to open an antique or fashion shop, but Diana and Mary talked her out of it...Famous Italian director Michelangelo Antonioni, who recently won lots of awards for "Blow-Up," is being talked about as the possible director of the next Beatle movie, which might begin in Malaga, Spain in September. Tentative title is "Shades Of A Personality," with John Lennon as a man with three split-personalities played by the other Beatles... The Traffic, Stevie Winwood's new group, will make no personal appearances until September, even though their first record, "Paper Sun," is already a hit in England...The Walker Brothers split up and each is going solo...The Beatles are writing some new songs for a full-length cartoon...Moby Great is grape...Tony Bennett really flopped at a concert in Rome. The following night a Joan Baez concert was a huge success... The first Beatle movie, "A Hard Day's Night," will be shown on NBC-TV sometime during the 1967-68 season...Jim McGuinn has a beard and mustache, wears his hair combed back, wears contact lenses and has lost weight. We hope you can still recognize him...The feud between Cass Elliot and Joe Mara (see HP January, March and April) is over ever since the Mamas and Papas mentioned the Night Owl in "Creeque Alley"...

Al Kooper left the Blues Project. The BP was under suspension by their record company for refusing to record...Gary Alexander left the Association and has been replaced by a former New Christy Minstrel, Hawaiian Larry Ramos...The Easybeats visited the U.S. for the Gene Pitney tour...Gordon Waller's fiancee, Sharon Sheely, was once engaged to singer Eddie Cochran, who died in a car crash...Tom Jones bought two race horses. Tom's manager has already lost money by betting on one...Peter Tork sometimes shows up on Hootenanny Night at the Troubadour in Los Angeles, and occasionally he gets on stage to sing, play guitar or banjo and joke around...When Elvis was courting Priscilla, he bought her \$3,000 worth of clothes from the most expensive shop in Memphis and a scarlet Chevrolet. What girl could refuse?...Sonny & Cher's first movie, "Good Times," is making huge profits. Meanwhile the happy couple is filming "Ignatz," with Sonny playing a sausage maker in a mythical European country. Location work will take them to Germany and Scandinavia...John Lennon has a psychedelic Rolls-Royce...will the Happenings record "The Supreme?"...John Sebastian was down with bronchitis for a while, but he's ok now...



ELVIS PRESLEY



ROY ORBISON

GOSSIP

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JOHN SEBASTIAN



TOM JONES



AL KOOPER



DANNY KALB

Frankie Valli had a successful throat operation. His voice didn't change, but he no longer wears a beard... Paul McCartney shaved his mustache...Jerry Miller of *Moby Grape* changes the size and shape of his mustache and beard every now and then. Sometimes he even goes without them for a while...All these pop singers who've been growing and shaving mustaches and beards lately are driving photographers and magazine editors crazy trying to keep up-to-date...New Hollies LP "Evolution" has some great original ideas...This is old news but I forgot to mention it before. Davy Jones formed his own record company. Vinnie Basile, a blind singer, is the first artist signed...Granny Goes To The Movies: I saw three nice pictures this month. "The Dirty Dozen" are twelve criminals from an Army prison who are trained for a daring mission behind German lines. Besides the usual action, suspense, blood and gore, there's plenty of humor. The excellent cast includes Lee Marvin, Ernest Borgnine, John Cassavetes, Richard Jaeckel, Clint Walker, Jim Brown, Telly Salavas, Robert Ryan, Trini Lopez, and a thousand others. "The Naked Runner" stars Frank Sinatra as an American ex-war hero living peacefully in London who is tricked into performing a diabolical undercover job for the British secret service. The action moves quickly, suspense builds and don't fall off the edge of your seat. "Enter Laughing" will have you leaving the theatre laughing. It's more or less the true story of comedian Carl Reiner's show business debut. Reiner directed Jose Ferrer, Shelly Winters, Elaine May, Jack Gilford, Reni Santoni and a great supporting cast through a thousand little laughs that add up to a very funny movie...Both Tom Jones and Engelbert Humperdinck have the same manager, Gordon Mills. Tom recorded "Release Me" first but Gordon thought it was better for Hump. It was his first hit. Hump had recorded "Funny Familiar Forgotten Feelings" first, but he held it back so Tom could release it. Now they're even...The Association has published a nutty book of poems, drawings, essays and stuff entitled "Crank Your Spreaders"..." The Beatles' "A Day In The Life" includes a 41-piece orchestra. The uniforms they wore on the "Sgt. Pepper" album cover were rented from a theatrical costume agency in London. "Being for The Benefit Of Mr. Kite" was inspired by an old theatrical poster John Lennon bought in an antique shop. Total recording studio rental time for the album is estimated at \$60,000...Roy Orbison is buying a home in Britain and he may remarry soon... Nancy Sinatra co-stars with Elvis in "Speedway"..." That's it for now. I must go out and work on my suntan. Bye, dearies! □



DAVY JONES



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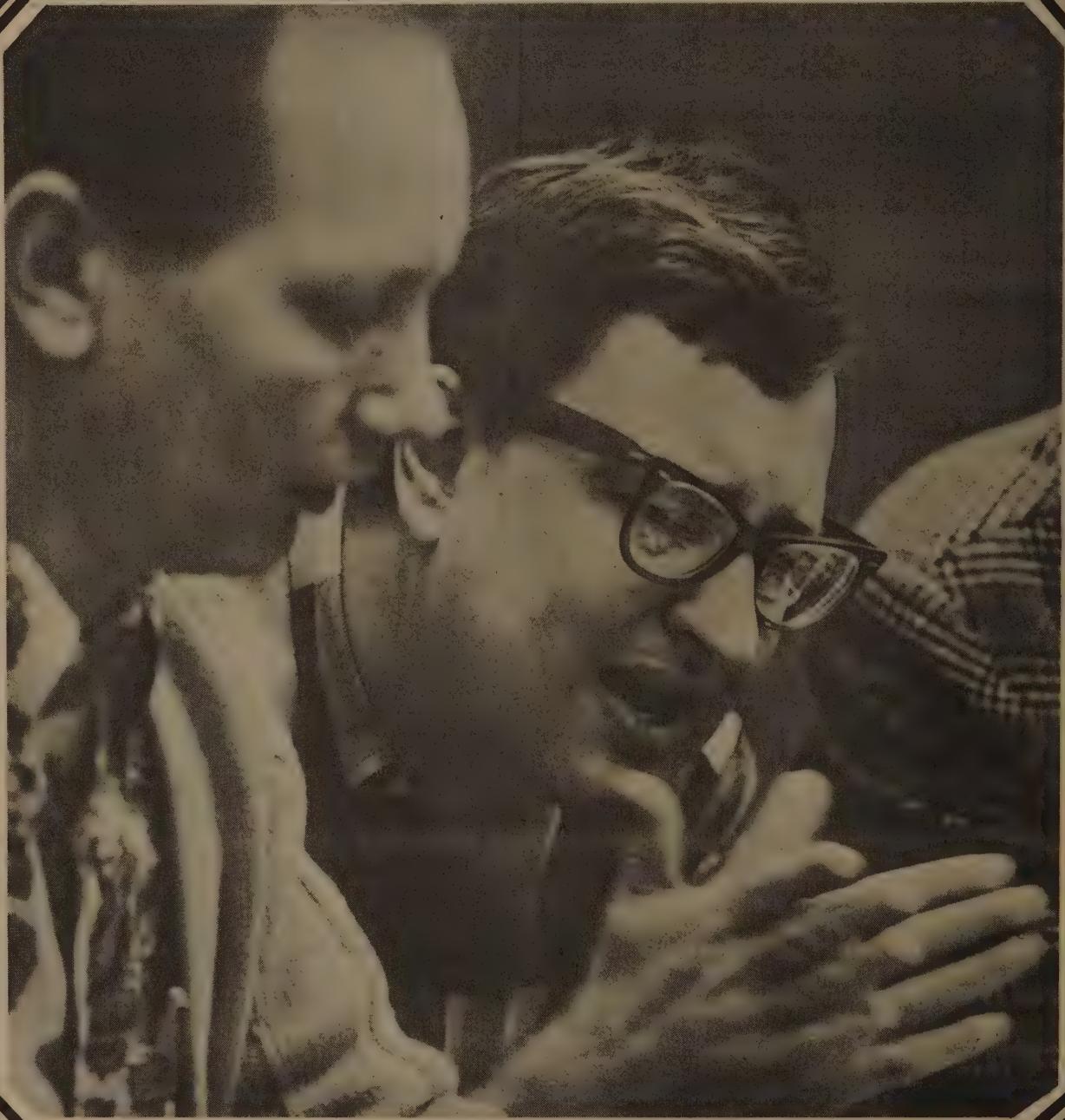
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"How I Write My Songs"

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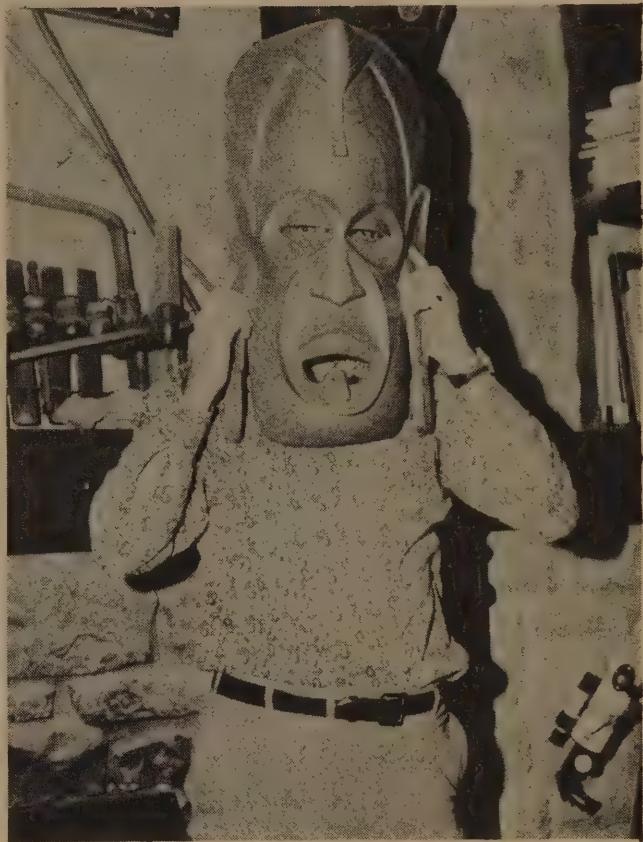
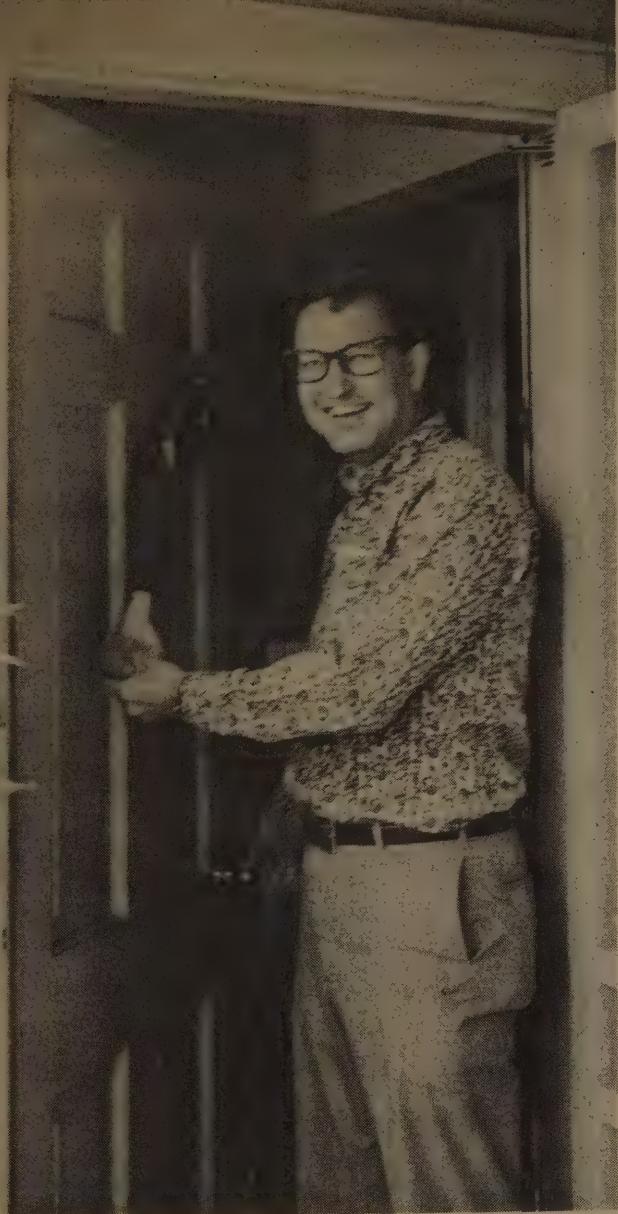


I simply love "Tongue in Cheek" humor. One of my recent songs, "Then You Can Tell Me Goodbye" by The Casinos is absolutely full of it. It states "let me hang around you and hug you and kiss you for a million years and then if it don't work out, then you can

tell me goodbye" ... And it's all right if you want to go, get on out, you can go, but just... "wait a lifetime before you leave." This is "one of those songs."

I awoke at 3:00 one morning and by 3:10 had it written and on tape, went back to bed and forgot I had written

it for close to a year... then discovered it on a piece of scrap tape I was about to erase. (Young songwriters, let this be a lesson: never throw anything away.) This song and "Tobacco Road" at this particular time are considered to be almost standards.



Above, John hides behind a false front. Left, he uses a car horn on his door.

"Tobacco Road" is almost the story of my life. I say almost because of the opening line..."Mama died and Daddy got drunk." This I am proud to say was not true in my case.

However, I felt that the extreme poverty implication of these lines would tend to catch attention and point out the severity of this lyric. I feel this is one of the best lyrics I ever wrote and am very proud of the different artists who have recorded it, such as Lou Rawls, The Nashville Teens, etc.

This is probably my finest "message" song.

Now onto one of my happier songs. You know, roses have always been symbolic of love. Candy has always been the gift the boy gives to the girl, as a symbol of his love for her.

In the song, "A Rose and a Baby Ruth," I wanted to get across the importance of symbolism. Flowers being symbolic of love and candy being the most popular gift that is given to a girl by the boy that is in love with her. I figured

I would use both of these symbols in one song. Thus, the title, "A Rose and a Baby Ruth."

This is a story about a young boy very much in love with a young girl, but without enough money to buy her a dozen roses, or a complete box of candy. So instead, he took what he had and bought a little bit of each. Then there's a hit song that immortalized a famous lover.

One day I was given an assignment to write a song for a little girl with a squeaky voice, kinda like Baby Snooks. Now, how could you write a "I love You Truly" song for Baby Snooks? So I tried to think of the most absurd name for a boy, a male lover, and as my memory flashed back over the years, I remembered two friends of mine named Norman. One had bad teeth and the other one was a "mouth breather" (with lower lip sagging, he breathed heavily through his mouth.) I never knew anyone in my whole life named Norman who was fairly sharp...much less a lover.

However, with much apology to all the Normans in the world, may I say you are probably the exception rather than the rule.

When this song was recorded, I used the Salvation Army bass drum which incidentally, I used to play on the street corner when I was a kid almost in the same manner as I did on another song that I wrote a couple of years before, entitled "Waterloo." After immortalizing Norman, I felt I'd like to immortalize a town. I picked on "Abilene."

I have never been to Abilene but I once talked to a guy who had. Writers are "turned on" by experiences, personal emotions, or by impressive individuals. This fellow through his experiences in this town conveyed his emotions so strongly that I felt like I had been there and had experienced all that he had experienced. I have a Key to the City and someday if I ever get time, I would like to go there and try to use it. □

The DOORS are Different

Part 2

We hope a lot of Hit Parader readers have been responsible for the good fortune the Doors are currently enjoying. The success of their first album and their second single, "Light My Fire," has delighted everyone at Elektra Records beyond their wildest expectations.

The Doors are serious musicians and they're extremely articulate. Last month drummer John Densmore and vocalist Jim Morrison explained the Door sound. This month we give you guitarist Robbie Krieger and organist/pianist/bass player Ray Manzarek. They have some interesting things to say.

Robbie Krieger, born twenty-one years ago in Los Angeles, started fooling around with the piano at the age of eight. When he was in high school he started playing guitar. He tried folk music, was interested in Flamenco guitar for more than a year, gave it up, went into the blues, and during his college years he got an electric guitar, started playing with other musicians and found himself surrounded by rock and roll.

Chuck Berry was an early influence, of course, and so was T-Bone Walker, but Robbie never copied anyone's style. He was in two non-professional groups before he joined the Doors.

Since the Doors have no bass player, Robbie has had to adjust his style. "Most lead guitarists use a pick, and they play mostly on the high strings. I use my fingers and I've gotten into the habit of always hitting the bass strings to get a harder bass sound," he said.

"We also have a bass piano now, which Ray plays with his left hand. But it's not as effective as a string bass. Ray used to play the organ on the low register for the bass, and John had to do a lot of bass drum work which he doesn't have to do now."

Ray Manzarek was born in Chicago in 1943, grew up and went to school there, and moved to the West Coast to attend UCLA. "Early influences, being born and raised in Chicago, are primarily blues and jazz," said Ray, speaking briskly in sentences that seemed very carefully constructed. "I played with a lot of different bands in Chicago just on weekends to make some money. They were mostly juke box bands, doing a little jazz, a little of our own stuff and, for the most part, just playing top 40 for fifteen dollars a night. Thirty dollars for doing that was kind of a nice part-time job."

"I came to L.A. to go to school. I met Jim. We went to the UCLA film school together. He had some songs, they sounded good, so we said, 'Let's get a band together.' We decided to pursue it more seriously and try and do something with it. I met John. So there were three of us: singer, piano player, drum-

mer. We wanted to use a bass player but we never found a guy that would work right. It just didn't seem right. There would have been too many people, somehow. So the piano-bass seemed the perfect compromise. John knew Robbie. I guess they'd worked together in another band. We got together and started working.

"We were playing at the Whiskey A Go Go when Jack Holzman of Elektra Records came in. We talked and eventually we got together."

Ray, like many successful musicians, was forced into piano lessons when he was young. "Like a million people have done, my parents gave me piano lessons when I was eight or nine. For the first couple of years I really didn't like it - until I heard some blues. When I found that I could play blues on the piano, it was the only thing I really liked to do because it had a beat and I could get into little things by myself. So I was hooked from the year twelve.

"Switching from piano to organ calls for a slower technique," Ray said. "The organ note sustains so you have to take advantage of the sustaining quality. I'm forced to hold notes in a different way than I would on a piano. On the piano you can just run across the keys, but on the organ you have to sort of flow across and move smoothly to keep that sustained sound going."

Yet on "Light My Fire" Ray plays organ and really runs over the keys with a swift, penetrating sound. "Perhaps that's where the piano technique comes in," explains Ray. "You can do that on the organ. I try to do that when I'm taking a solo."

Not too many organists seem to play with as much bite as Ray gets. They usually have a slow, heavy sound.

"That works fine for back-up and for fill and as a rhythm instrument," Ray says. "But it's also a solo instrument, too. You can express yourself with it. You don't have to be just background. Practice your scales."

Ray has a style of playing all his own. As he puts it, "I've liked something in just about every major jazz



and blues pianist I've ever heard. But there's never been a major influence, somebody that I really tried to play like. I like blues and there are certain things you do when you play blues, and there are certain things that happen when you play jazz. I just tried to blend all the different things that I've heard. I've listened to a lot of things."

The tour-de-force on the Doors Elektra album is the long, improvised composition, "The End." Ray explained how the group developed the song. "'The End' evolved in-person. We got just the initial little chord changes down, the beginning and end, so to speak. The middle, the improvisation, just took place in-person. We were working in some little place in Los Angeles where we were free to do just about anything we wanted. Most of the time there were only ten people in there: the musicians, a couple of bartenders and bar girls, and maybe one customer. You're not afraid to try something because there's no one to offend."

As the interview drew to a close, Ray mentioned the first Door article in the April HP that compared him with John Sebastian.

"Do you really think I talk like John Sebastian, too? I know I look like him. Everybody's told me that. But do I talk like him, too?" said Ray, raising his voice and speaking each word distinctly. "Does he talk like I do?"

"Yes, he does, as a matter of fact." "Well, he's got his nerve."

"You both hesitate slightly, then come out with a very precise statement. It's good. You get right to the point."

"One of us has to go," muttered Ray. "When I meet him I'm going to say, 'Sebastian, pop music isn't big enough for the two of us...Draw!'"

"Well, we'll either be great friends or great enemies," said Ray relaxing and smiling. □

Birth of a SOUND AMPLIFIER

Hop in and let's go for a spin in an amplifier. Did you ever "drive" a guitar amplifier? Perk up your ears and watch for the sounds. We're on our way for a musical trip.

The "on-off" switch is the ignition on the amp. The "volume control" is the gas pedal. The electricity that runs the amp and all the transistors is the fuel that runs a car. The "tone" controls are like the mixture controls on a carburetor. The power output of an amp might be compared to the horsepower of an engine. The "speakers" are the wheels and the road is the tester just like an audience.

HOW IT WORKS!

The vibration of the guitar string causes the magnetic field around a magnet to change. This induces a very small electric current in the wire which is wound around the magnet. This minute electric current is carried up to the pre-amplifier which is increased and shaped. All the shaping or altering of that original small electric current caused by the vibrating string is done in the pre-amplifier stages. □



1 An engineer works on the schematics and mathematics of transistor coordination for a new amplifier design.



2 Engineers study parts catalogs for fit, design and power to achieve the best quality product.



3 A test model is built and is checked out for distortion under very severe conditions.



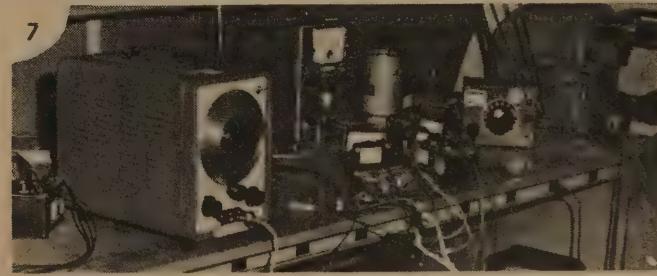
4 Speakers of JBL - Jordan amplifiers, identifiable by the silver dome and white cones, are tested.



5 After tests are completed and analysed the design is improved and mass production is begun.

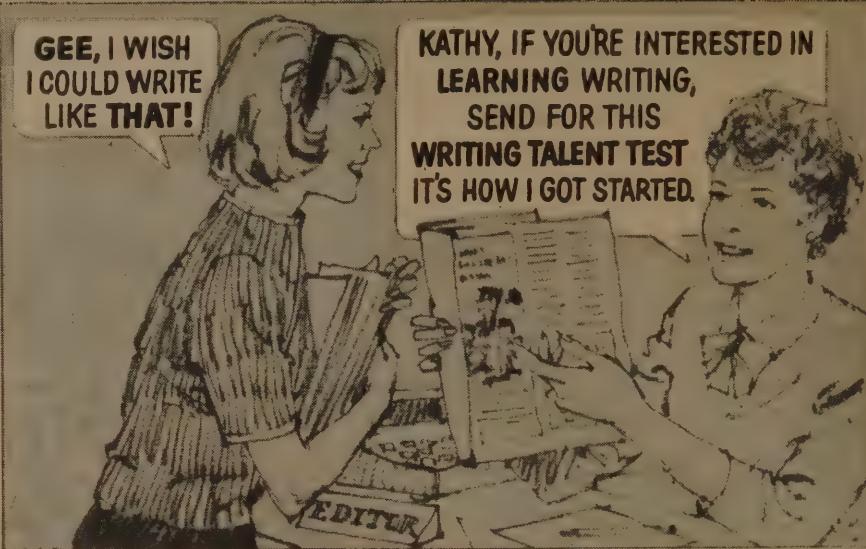


6 The pre-amplifier is condensed into a compact printed circuit which will be installed into the cabinets.



7 Completed Jordan amplifiers are tested before being shipped off to musicians all over the world.

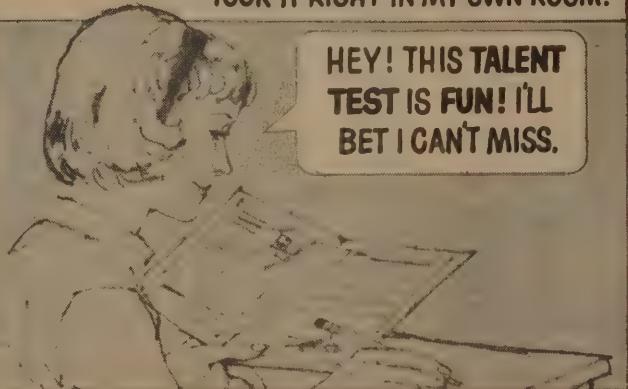
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NEW STARS ON THE HORIZON

PROCOL HARUM

Can a rock organ version of Bach's cantata "Sleepers Awake" backing haunting, soulfully wailed, Dylan-esque lyrics be a hit?

Why not? In pop music today, anything goes, baby.

So we have "A Whiter Shade of Pale" by Procul Harum at the top of the charts in England, France and America. The imagination boggles at the thought of what will come next.

Procol Harum, whose Latin-derived name means "Beyond These Things", has been together for less than a year although each member of the five-strong outfit have worked with other groups. The organist, Mathew Charles Fisher, has been a student of classical organ at the Royal Academy of Music for the past four years.

Others in the line-up are Ray Royer, lead guitar, Bobby Harrison, drums, Dave Knights, bass guitar and Gary Brooker who plays piano, sings and writes songs like "A Whiter Shade Of Pale", which he created with manager Keith Reid.

Mathew Charles Fisher was born March 7, 1946, in Croydon, England. He plays bass guitar, piano and tongs as well as organ. He attended the Guild Hall School of Music and when asked at what age he entered show business, he said "never." He describes his favorite clothes as "moody but magnificent" and his best friend is "my trusty sword." He likes Baroque music and rock and roll.

Garry Brooker, born May 29, 1945 has "patch work eyes."

He has learned to play piano, organ, trombone, cornet, piano accordion and Bengal flute. He was born in Hackney and he made his show business debut in 1949 when he was 6 years old on the Hawaiian Serenade radio program. His favorite clothes are "other people's." He would like to master twenty-five instruments and catch a twenty-five pound roach. He listens to Baroque, New Orleans, and Dylan music.

Ray Royer plays lead guitar and violin. He was born October 8, 1945 in the Pinewoods. His favorite musician is jazzman, Albert Ayler, he dislikes "people spitting at me," and he has a pet Bograt.

Dave Knights comes from Islington, where he was born on June 28, 1945. He plays guitar and bass. He made his first professional appearance in the Wigan Pier Fantasia. He claims he was once a cowboy, he likes to drink syrup of figs and his taste in clothes is "restrained." He likes smiling, hates frowning and he would like to meet Edward Heath - briefly!

Bobby Harrison plays drums and vibes. He has patch work hair. Born in East Ham on June 28, 1943, he has consistently refused to enter show business. Among his former occupations is "masked crime fighter" and he dresses "snappily sloppy". He would like to remain anonymous or achieve recognition as the mood strikes him. He has two pet tadpoles.

Procol Harum are the hottest group in England this week and soon we shall be able to see them. What more do you want?*

SPANKY & OUR GANG



"We're always looking for new tunes and we're always searching for new comedy bits," Spanky explains. "We want to blow people's minds. We want to give something to everybody. That's why we make use of such a variety of material."

There's little doubt that Spanky and Our Gang are headed straight for the top. There have been few groups that have garnered such unanimous raves and didn't make it. But even with all the attention they have received in such a short time, Spanky, Nigel, Oz and Malcolm are not that concerned with the prospects of success. They just want to make people laugh...to be happy...to forget everything that's transpiring around them.

And just what is the background on these four young people who want to do so much for others?

Spanky, whose boundless energy astounds everyone she meets, was born in Peoria, Ill., where she began singing at the age of three. Before joining the New Wine Singers, she had sung solo, backed by a Dixieland band, and also had been rated as a top blues singer. She sometimes looks and sounds like a junior Cass Elliott.

The 24-year-old says her greatest fear in life is of "getting old", and recalls that the most dramatic incident that has occurred since the group's formation was "when we were attacked by May flies in Dubuque, Iowa."

Nigel is a gaunt 5-foot, 11-incher who was born in Pontiac, Mich. Before joining Spanky he had done a lot of singing, particularly in the country and western bag.

Nigel claims that the one thing he wants more than anything else is to own "an acre of land in downtown Dallas."

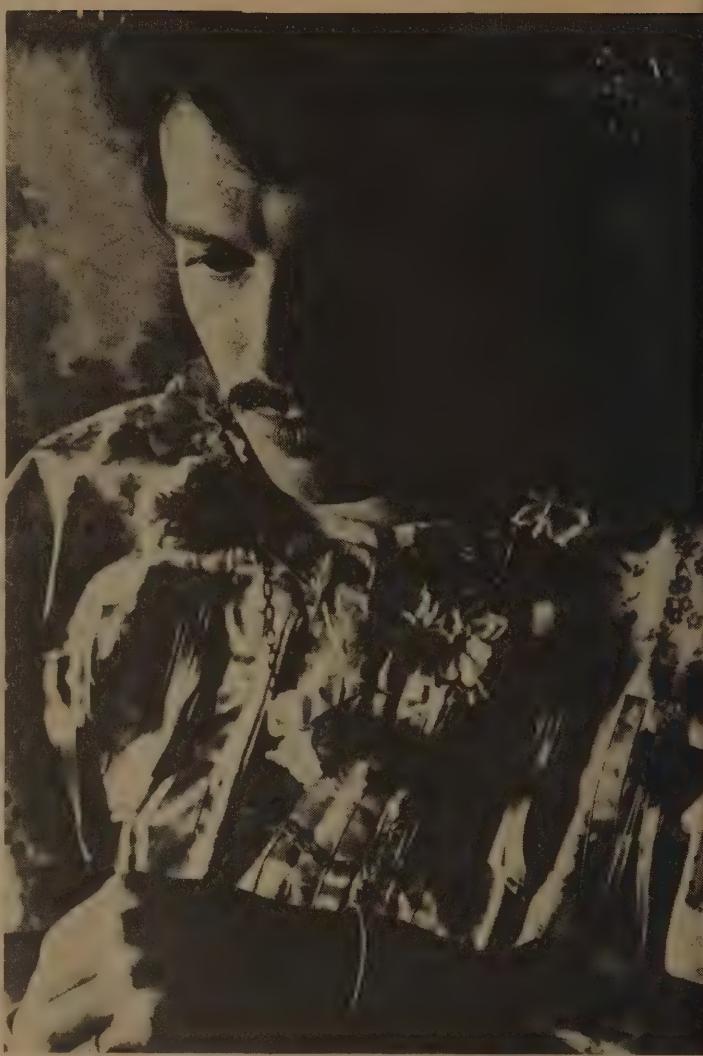
Oz, who comes from West Virginia, is the comedian of the quartet. He, too, has a diverse musical background, and at one time was a well-known performer in Miami coffeehouses.

How did he get his professional start? He tells it this way: "I was sweeping the stage once in a coffeehouse and I knocked over a guitar rack. It got applause, so I decided to come back the next night and do it again."

Malcolm is affectionately looked upon as the "baby brother" of the group. He comes from Cleveland, Ohio, where he got his start as a folk singer. While playing with the New Wine Singers, he participated in a State Department tour of Viet Nam.

Spanky, Nigel, Oz and Malcolm are four individuals who have gotten together with one purpose in mind: To entertain. That they do well. In fact, very well. They wear kooky clothes and tell funny jokes and sing happy songs. They're here to stay.*

SCOTT McKENZIE



* * * * * The song is "San Francisco" (Wear Flowers In Your Hair) written by John Phillips who has written other songs, well enough to buy the home he needed to write more, without fear of elements or elephantine debts or eldorados beyond reach.

* * * * * The singer is Scott McKenzie, who was born in Alexandria, Virginia, and has been searching for a song from as far back as he can remember, which is not far enough back for us to tell you his age or occupation beyond last month, when he made the record of the song he found in California, where he and it belong together.

* * * * * The song is good enough for the man and the record both to make Number One by high summer.

* * * * * Scott and John Phillips once made music together in the folk group, the Journeymen, and John now has enough good songs left over from Mama & Papa recording sessions to give to old friends.

* * * * * Well, there's little else to say except that John Phillips co-produced the record with Lou Adler, manager of the Mama's and Papa's, for Adler's new Ode label; Adler is not in a position to know how to cope with failure, for it would be a new dilemma, one he has never had to meet before.

* * * * * So the record must win, you know?

* * * * * Oh yes. McKenzie is the man of the sunshining months that lie flower-strewn ahead. He wore daisies when he recorded it, and two friends meditated hour upon hour, in the studio. Who knows whether this helped?*

THE 5th ESTATE



Catapulted into national attention with their first release — "Ding Dong The Witch is Dead" — the Fifth Estate is astonishingly professional, both on stage and in a session, for a group of youngsters who have been playing together for only one year.

Rik Engler - 5' 10", very handsome, is singer and spokesman for the Fifth Estate. He plays R&B guitar, kazoo, electric clarinet, violin, bass guitar, and also writes songs.

Duck Ferrar - 5' 10", universally described as "cute," likes "either girls with great figures or great girls with figures." Duck sings; plays bass guitar, guitar, string bass, fuzz bass; writes songs; and refuses to tell where the nickname came from.

Wads Wadhams — an unbelievable bookworm who reads constantly and likes quiet, intelligent girls who read constantly. Wads sings, plays electric harpsichord, electric piano, fuzz organ, writes most of the group's material and aspires to M.I.T. and Harvard.

Furus Evans - 5' 9", likes a special girl who is tall, blonde, quiet and very pretty. He plays drums and maracas, and combines an easy-going personality with a tremendous ambition to "make it" in show business.

D. William Shute — too tall to count, comes from Springdale, Conn., like the rest of the Fifth Estate. He plays electric mandolin, fuzz guitar, likes "dark, thin, quiet, beautiful girls" and would like to know if there are any fellas who don't. Well, some guys dig loud, fat blondes. To each his own.

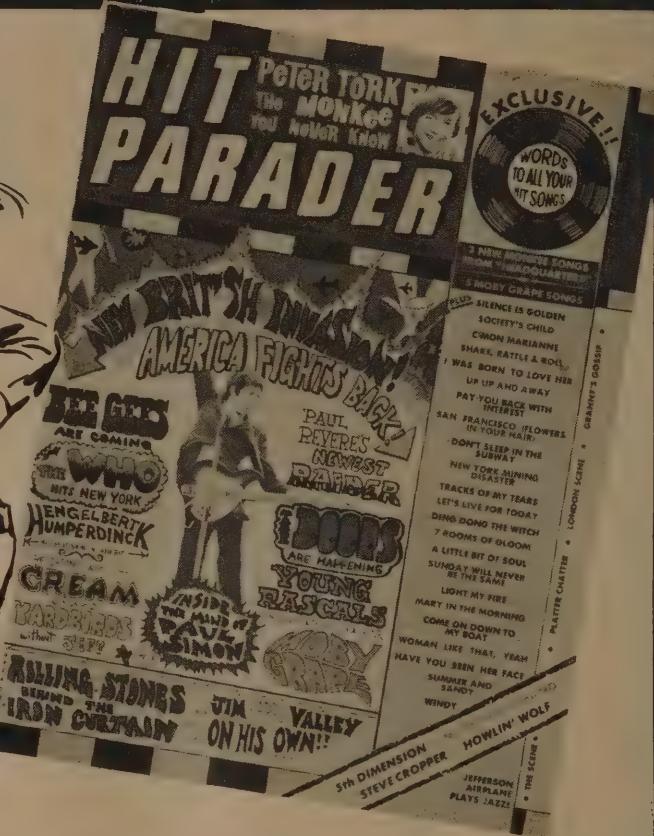
The Fifth Estate is the direct result of Wads' fantastic enthusiasm for parties. Wads gives parties for every known occasion including Bastille Day, and often throws parties to celebrate terrific parties that he's just had. Since all the boys live in the same neighborhood, the Fifth Estate just naturally grew out of Wads' cellar, built a local reputation, knocked on doors in New York until they got Steve and Bill Jerome of Real Good Productions to listen, and from there made the jump to Jubilee and stardom. But the guy who plays flute on "Ding Dong" deserves a lot of credit, too.

The boys dress casually — their clothes reflecting individual tastes and moods — constantly switch instruments during a performance and generally work themselves into a frenzy entertaining.

"The thing is," Rik will tell you, "we enjoy it all so much it's hard to say who has a better time — us or the audience." □

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WE READ YOUR MAIL
(Continued from pg. 8)

Dear Editor:

I read both the "Music Spotlight" (September issue) and Dennis "The Bored Bass Player" Devine's letter in "We Read Your Mail." So, I figured someone from the other side of the fence should say something.

I also am a bass player. I have been playing for over two years. Presently I am leader of one of Maine's most successful bands, Music Incorporated. In those two years I have noticed the docile bassist as well as the gum chewer (my first band had four gum chewers, including myself). I also must say I have seen "live" bass players.

For the moment let's stick to the playing. This seems to be where the boredom comes from. I never try to play the same run for the same section of the same song every time I play it. Hence, I never get bored and I can't stop thinking about what I'm playing. If one plays mechanically, he is a machine, not a musician. In this respect, I'm sure Charlie Chandler (Animals), Fang (Raiders) and Paul (Beatles) will agree with me.

But, movement is another story. The Raiders started this "Let's Not Look Dead" idea. We picked it up after the first few times they were on "Action." Now every band in the state is copying us (or the Raiders). As for myself, it's a challenge to put movements to your playing. I feel a lot freer in my playing when I move around. And, like the playing itself, I vary the movement every time. McCartney even said in the May issue of HP that their act needed improvement on the stage performance.

As for the instrument itself, I am fascinated with it. I spend more time writing and rewriting songs than I do sleeping. I have written or co-written over fifty songs to date. (I finished up three before reading the last issue of HP.) I pick up old and new sheet music and learn every part of the song so

I can incorporate sections that other bass players never knew existed. It's all like science: one man can't learn all of it ever.

So, I think stiff bassists and stand-still rock and roll players are missing something, if they think they are musicians.

Flick Fadner
c/o Music Incorporated
Box 332
Bethel, Maine (04217)

Dear Editor:

I would like to take this opportunity to thank you for your article on Jeff Beck (April issue), one of today's best guitarists. Now how about an article on Eric Clapton, showing contrast between Clapton and Beck? The main reason for writing this letter was to express my feelings on the new Beatle release, "Penny Lane" and "Strawberry Fields Forever." I have read or heard countless explanations as to why these two songs are valueless. The bulk of their accounting was basically this: "you can sing, dance or even listen to it." I believe that the Beatles, an "old" group, with their experimentation, are trying to get some new sounds and that they are laying the ground work for tomorrow's music and tomorrow's sound.

Another thing I would like to remark upon is the Rolling Stones' newest LP, "Between The Buttons". The Stones aren't my favorite group by far; I bought it in case it had anything to offer. It does. All the tracks have something to offer, and the Stones have imitated, in their own way, other recording artists. For example, in "All Sold Out" the typical Yardbirds' background guitar is portrayed in an excellent beat song. In contrast, "Who's Been Sleeping Here" is a beautiful replica of Bob Dylan, including Dylanish harmonica and piano in the background. Then, of course, are the hard-beat Chuck Berry type songs, and the Stones are famous for such as "Let's Spend The Night Together" and "Miss Amanda Jones."

I would be glad to hear from anyone agreeing or disagreeing with what I've had

to say thus far. Thank you again for an intelligent piece of teenage literature.

Scott W. Wilson
Glenridge, N.J.

Dear Editor:

Recently, I've seen articles in your magazine concerning the increasing evidence of jazz in contemporary popular music. If anybody has bothered to play the flip side of Donovan's "Epistle To Dippy," they will know just how true that is. One of our local radio stations played the song, "Preachin' Love," through some error. The song has sort of a Horace Silver kind of beat, and on the instrumental part in the middle, the guy on sax sure sounds like Ben Webster, while the man on trumpet sounds like Thad Jones. Needless to say, when the radio station discovered its mistake, that side of the record never came within ten miles of a disc jockey's turntable. Well, anyway, I bought the record for "Preachin' Love" and I hope some of your readers will, too.

Now, about your magazine. It's like a beam of light in a town made dark by beer, polkas and general dullness. I've never seen a record review I have not agreed with. Only one suggestion. I would like to see a readers' poll in your magazine.

Thankfully yours,
Lee Schneider
3871 N. 86th St.
Milwaukee, Wisconsin

Dear Editor:

I really enjoy the Monkees. They are the best new singing group. Tell Peter he sounds a bit off-key. Micky is doing a wonderful job singing. I watch their show every Monday. My parents like them, too. My father said if I keep watching the Monkees I'll turn into a monkey. I am reading the Hit Parader. It's very exciting. I hope the Monkees make more records like "I'm A Believer," "Mary, Mary," "Not Your Steppin' Stone." One more thing. Peter looks as if he doesn't have a soul in the world. He looks like he's homely.

Margaret Frazier
192 Sumpter
Brooklyn, New York

Dear Editor:

In your May issue, a girl wrote a letter saying that you were a lot of stupid asses. I think she has no right to say a thing like that. Furthermore, she's probably much too young to swear. And if she thinks she's proving anything by it, she's absolutely right: she's proving she's a senseless child, and has nothing better to do with her time than write cussing letters to hard-working editors who have more important things to do than listen to cussing. I therefore say this is a boss magazine and if she does not like it, she does not have to read it (if she can read). In your next issue would you please put an article about Paul Revere and the Raiders, and many other Raiders fans would appreciate it.

Bettie Jeane Dunlap
1170 West Market N.W.
Warren, Ohio

PS: If the girl from Media, Pa. has any complaints, she can write to me.

Dear Editor:

I was just appalled at Jim Delehant's article, "The Fall Of The Singing Group Era" in your May, 1967 issue. He says that "it was simple enough for anyone to perform." He also said, "lyrics were in the same sad state."

There are more overnight stars today than ever before. A group makes a record, it becomes a hit, and you never hear from them again. I could name five dozen groups like that (i.e., Question Mark and the Mysterians, Gerry and the Pacemakers, etc.). And if you think the lyrics were sad, just read a few lines from Donovan's "Epistle To Dippy": "Look on yonder misty mountain See the young monk meditating rhododendron forest."

Many people may think this is groovy but I think it is junk. There is no creativity in rock and roll today.

Even the Motown sound is getting very boring. I used to enjoy those soul sounds, but they all sound alike (maybe because they are all written by Holland, Dozier and Holland). Many of the top sounds of today are remakes of oldies.

(Cont. on pg. 64)

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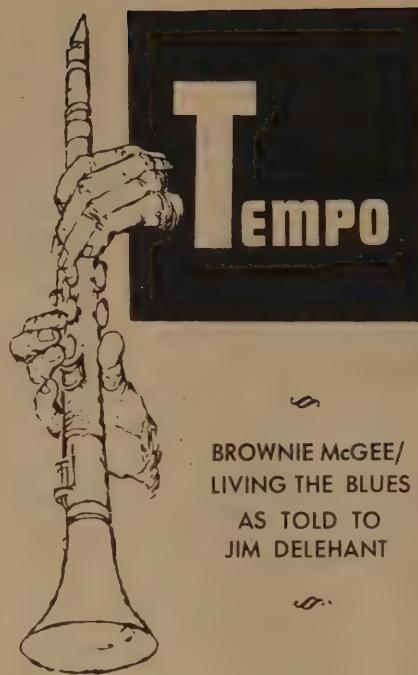
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BROWNIE McGEE/
LIVING THE BLUES

AS TOLD TO
JIM DELEHANT



for them to ask me. Sometimes they ask me, "What is that all about, Daddy, what does that mean?" and that's where my conversation starts.

Some people play the blues because it makes money. I walked the streets in New York looking for work. I lived here twenty years before I was asked to play at the Apollo. You gotta love it, live with it, and die with it.

You might not believe it, but every time you turn on TV and the radio, two-thirds of the people are singing the blues, and I've been singing it all my life.

They call themselves big stars. They might be big — they're richer—but they're not bigger than me. There's a fellow who plays on some shows that would never play with me. He told me, "When are you going to learn to play music?" He doesn't have a job now. He tried to learn how to play somebody else's music. I don't take nothing from nobody.

Don't step on me cause, if you do, I'll put you down. I won't even need an amplifier. Some guys look real impressive because they gimmick it. They have a long cord running up and down, they jive and jump over it. I can get my guitar sounding good without pushing any buttons. I don't have all that electric junk and I don't like to use it. If I want, I can walk all over the stage right down the hall, right out into the street, down the highway and travel right on. Then I can turn around and come right back.

I have that same feeling when I'm on the stage. When I play "Key to the Highway," I can't keep still. I'm walking all over the place. It's a walking song. It's a dramatization.

I met my partner Sonny Terry in 1939 when I was walking. We met on the road. I was hitchhiking. I was so poor at that time I had to wear one of his suits — we were the same size in those days. I had to wear his while I was having mine cleaned. That suit got pressed so many times that one day the seat of the pants fell out. But I love it — I wouldn't give it up for anything. □

MY Favorite Records

BY SIMON of SIMON & GARFUNKEL



SIMON

I like the "Music Of Bulgaria" album on Elektra. It was recorded in 1955 in Paris by a chorus of Bulgarian farmers. The melody lines and harmonic structures are very intriguing. They have strange tonal qualities in their voices. That was my favorite album for a long time. It didn't matter that I couldn't understand what they were saying. The music transcends the language barrier. □

I like "Aftermath" by the Rolling Stones. That's the only one by them I really like. I like every track on it. Their writing is erratic. But when it's good, it's the best. "Satisfaction" is their best example. It's a tremendous song. I like the way Jagger sings, and Wyman is, a really fine bassist. The album has good material, and it's well sung and well recorded. It stood the test of time for me.

I like the Beatles' "Rubber Soul" album. Every track is great. The English one, not the American one. The American "Aftermath" is missing some good tracks, too.

"Rubber Soul" is the beginning of McCartney. He begins to be a great writer, distinct from Lennon. Their styles are very different. They began to experiment with instruments which they continued in "Revolver." It was a very creative album. Introduction of the sitar, tightness of the musical tracks.

Another one I like is Jacques Brel. He's a Flemish songwriter but he sings in French. He's on Barclay Records in France. I have the French albums. He's my favorite writer. He comes from the French school of Chassons singers. He writes about French life in the provinces. Some of his stuff is like mine, except it's set in France. He doesn't bother about having his stuff done in English. He doesn't particularly like the U.S. although he was just over here for a concert. In fact, he just quit the whole business. They idolize him in France. He works with a piano, bass and drums, and sometimes just his own guitar accompaniment. Any number of Jacques Brel albums will suffice. The last one I got was "Jacques Brel At The Olympia."

These, by the way, are not my favorite albums. They're just a random sampling of albums I like.

I also like "Pierrot Lunaire" by Arnold Schoenberg. It's a-tonal, the 12-tone scale. He's a very interesting composer. A very revolutionary guy who worked during the turn of the century, the early 1900's. I like Bach and also the impressionists like Debussy. Stravinsky is very exciting. I listen to a lot of Gregorian chants. That's a smattering of things I like. □



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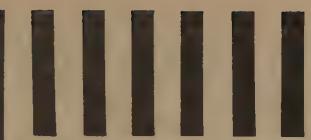
ABSOLUTELY FREE by the Mothers (Of Invention) must be heard to be believed and appreciated. The music is incredibly dynamic, the lyrics irresistibly memorable. Each side of the record is a non-stop panoramic oratorio, songs drift in and out of a loosely connective narration, a theme from Stravinsky's "Rite Of Spring" appears unexpectedly, a plea for greater understanding between people and vegetables is often expressed. Dirty old men get theirs in "Brown Shoes Don't Make It", "America Drinks And Goes Home" is social satire with fistfights and ringing cash registers in the background, "Invocation and Ritual Dance Of The Young Pumpkin" is seven minutes of wild guitar and saxophone explorations tied to earth only by a rock-solid drumbeat, and we meet "The Son Of Suzy Creamcheese." The Mothers are a versatile and hard-driving rock band, and leader Frank Zappa is one of the most talented composers and arrangers living today. As Edgar Varese once said, "The present-day composer refused to die!" Buy it. (VERVE V6-5013)

SGT. PEPPER'S LONELY HEARTS CLUB BAND by the Beatles is, in many ways, similar to the "Absolutely Free" album by the Mothers. The Beatles are again exploring new musical concepts. "Lucy In The Sky With Diamonds" paints a colorful psychedelic vision. Can you imagine what the world must look like through kaleidoscope eyes? "Getting Better" and "Fixing A Hole" are both personal statements, almost as though we're eavesdropping on some very private thoughts. Lennon and McCartney have written an evocative mini-short story in "She's Leaving Home." George Harrison's "Within You Without You" has an exotic Indian backing and lyrics steeped in Oriental philosophy, but it's all a mite pretentious. Listen very closely to the ending. Are the other Beatles laughing? "Lovely Rita" is a very modern love song with a groovy beat and a wild instrumental "break featuring a funky piano and some heavy breathing. "Good Morning" is a happy song with a silly chorus of animal noises. The last song, "A Day In The Life," is a trip. The haunting orchestral effects and strange lyrics penetrate deeply into your mind. And the album cover...wow. Everyone should own it. (CAPITOL 2653)

THE WAY I FEEL features the gifted Canadian singer/songwriter/guitarist Gordon Lightfoot. His music cannot be categorized easily. It's sort of modern folk with a beat and colorful accompaniment. Each song creates a mood, often gentle, Lightfoot caressing his lyrics, sometimes hard rocking, words tumbling out, building to a great full sound. Every song in the album from "A Minor Ballad" and "Walls" to "Go-Go Round" and "Canadian Railroad Trilogy" and "Song For A Winter's Night" will enhance the growing reputation of Gordon Lightfoot. The music has a timeless appeal. (UNITED ARTISTS UAS 6587)

MOBY GRAPE has so many fresh, lively sounds that you can't call them exponents of the "San Francisco sound" even though that's their home base. Rock, blues and folk are the basis of the Grape's music. "Changes" and "Omaha" move with a hard-driving beat. "Someday", "8:05" (featuring some fine acoustic guitar playing) and "Sitting By The Window" are soft and beautiful, with smooth vocal harmony. Country blues flavors "Ain't No Use," and "Indifference;" "Fall On You" and "Come In The Morning" rock nicely. Everyone in the group writes and sings and really wails on their instruments. There are thirteen songs on the album and a giant full-color poster of the group is included for free. Moby Grape has made a smashing debut. (COLUMBIA CS 9498)

THE PLANETS by Gustav Holst is a dynamic, colorfully-orchestrated suite with a multitude of sounds. The seven movements reflect the Greek mythological personalities of the planets, from the fierce, pounding, relentlessly building "Mars, Bringer Of War" and the swift, fleeting melodies of "Mercury, The Winged Messenger," to the amusing, pompous "Uranus, The Magician" and a cloudy, beautifully haunting "Neptune, The Mystic." Sir Adrian Boult, a close friend of the composer, conducts the New Philharmonia Orchestra magnificently. (ANGEL S 36420)



MOBY GRAPE



WE READ YOUR MAIL
(Continued From Page 59)

Mr. Delephant also said that the Drifters closed the chapter on 1950 rock and roll. I remember, towards the end of this first phase of rock and roll, all big groups were splitting up and that is what is happening now. I really think that today's long-haired music is going. And whether Mr. Delephant likes it or not, the 1950 rock and roll is coming back.

Steven Wasserman
462 Avenue P
Brooklyn, New York (11223)

Dear Steve: You say right in your own letter that many of today's top sounds are remakes of oldies.

Dear Editors:

I don't know quite what I am going to say, but I'll give it a try, so here goes.

I suppose it would suffice to say thank you for putting out such a great magazine, but you must know that by now, anyway. I am grateful that you produce a good, sane report on the music scene that doesn't cater to fourteen-year-old teeny boppers. The articles are diversified, sometimes wandering off into jazz and blues, which is rare in the magazines of today. Naturally, there are the little insane articles, but they are fun and a great put-on. Your cover is about the best example of human insanities.

You also have the perceptive eyes and ears to spot great, new talent when it comes along. Hit Parader is the only magazine that has given Lothar and the Hand People the publicity that they deserve (in the preceding sentence you will find the sole purpose for my letter).

So, keep up the standards by sitting in your little office day after day, having a ball thinking up crazy captions for your pictures and more of your hilarious gossip (Leslie Gore is joining Butterfield Blues Band as lead singer, had me rolling for days) and you will remain undefeated champ as editors.

Sincerely,
(Name withheld on request)

Dear Hit Parader:

Upon meeting my friends, the Paul Butterfield Blues Band at their recent concert at the Westbury Music Fair, I was stunned by the non-appearance of solo guitarist Mike Bloomfield. However, the performance was spectacular, with Butterfield playing a number of great harmonica solos. Elvin Bishop took over the chores of lead guitar. Elvin did a great job, but said that they won't be doing songs like East-West because that was Mike's stuff.

The rhythm section performed superbly with Mark Nafatlin showing his style with a fabulous blues solo on 'Work Song.' Jerome Arnold played some great bass patterns and Billy Davenport increased my enjoyment of the show by machine-gunning his drums at the audience. After the performance I went back to the dressing room; first, I caught Billy Davenport, asked him where Bloomfield was; he said he was sick. Then I met Paul Butterfield signing autographs. His answer was: "He flew away, man; he went to visit a red ant farm." Then I talked to Jerome Arnold. He just said, "I don't know." Then I finally talked to Elvin Bishop. I got the story from Elvin that Mike quit and started his own thing.

The reason why, is that Mike wants to do more singing. Bloomfield's band, is gonna be great. With Bloomfield on guitar, it has to be. I'll bet anything that he'll get a real blues singer. I heard a rumor that he might get Little Walter on blues harmonica.

I dig blues and I like electronic stuff (Yardbirds). That's about it; anything else you can have. In future issues, how about some articles on B.B. King John Hammond, John Lee Hooker and Sonny Boy Williamson?

Thank you,
Michael Muller
Box 32
Smithtown, N.Y.

Sir:

Other's may give Wilson Pickett labels which tend to sugar-coat his over weening preference for one type of music, but I prefer to refer

to his tastes as clannish and narrow! What boorish vanity, not to like Beatle records! And when did he write his article, anyway? Thinking of "She Loves You" and reading his article, you'd think the Beatles have been using that chorus in every song since! Well, I looked through all their songs I've got, and this is how the "yeahs" fall into line:

"P.S. I Love You" - once
"Please Please Me" - 'oh
yeah....' in chorus

"Love Me Do" - 'yeah,
love me do' at end

"It Won't Be Long" - 'yeah,
yeah' as response in chorus

"I Want To Hold Your
Hand" - 'yeah, you.' in verse
one

"All I've Got To Do" -
'yeah' said occasionally

"She Loves You" - 'yeah,
yeah, yeah' chorus

"Drive My Car" - 'yeah,
beep-beep-yeah' chorus

"I'll Get You" - 'oh yeah'
in chorus break

"Day Tripper" - 'Sunday
driver, yeah', 'one-way ticket,
yeah' in places

"Taxman" - 'yeah, I'm the
taxman...' chorus

"I'm Down" - 'yeah' oc-
casionally

"A Hard Day's Night" -
'yeah' said once

Out of around 100 songs they've written, that doesn't account for much, does it? Little over 10%, and the 'yeah' parts don't even take up that much in those songs. Wilson Pickett is certainly making a mountain out of a mole hill - and in that one song of theirs he does like a little - "A Hard Day's Night" - 'yeah' is said once, so I wonder if he's really bugging about that - or could it be something else? Pickett bugs me, at any rate.

Typographically,
Jean Markovitz
Chicago, Illinois

Dear Editor:

How can you make your magazine any better? (It's already great!!!)

Your June issue was just fantastic! It's about time somebody came out with a magazine that doesn't rely on color pin-ups of pop stars as their main attraction.

I enjoyed your great articles in the June issue on the Spoon-

ful, Hollies and Animals. I think that issue was great.

I prefer performers like the Beatles, Donovan, and Simon and Garfunkel who write and record their own music. Their recent L.P.'s are fantastic.

It's revolting the way other teen magazines sell by printing garbage and starting silly rumors.

Your magazine is great and improves with each issue. Keep up the good work!

Your loyal fan,
Becky Close
19 Hobson Place
Bradford, Pa. 16701

Dear Readers:

I am known as "Caesar" by everyone and I'm a lonely G.I. in Viet Nam. There are hundreds of guys here like myself with no one to write to. Getting a letter from the States from someone who understands and cares is the most wonderful thing that could happen to us. We would appreciate and answer all letters sent to us. Age doesn't matter. Send pictures if you like.

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Dear Editor:

Gee! You don't know how great it is for a true Rascal fan to pick up a magazine and actually see a full page or more on her idols. Usually most mags just mention them in their so-called "Hot News Columns," saying "So-and-so was recently at a Rascal recording session; he thinks they are great." Boy, don't I know it! Like, I fell in love with them since "I ain't gonna eat out my heart any more." I'm just glad they are really making it big and I hope you and the Rascals keep on "groovin'" (Sorry about the plug!).

Thanks loads!
Janet Calderon
1937 Davidson Ave.
Bronx, New York 10453

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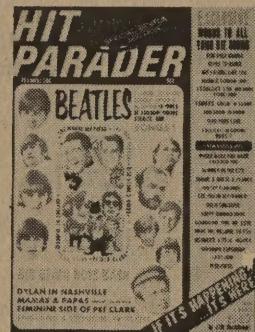
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16 Big Extra Pages: Beatles Stories, Photos
On tour with Bob Dylan in Music City, U.S.A.
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NOV., 1966
Exploding the Dylan-Donovan myth
The Critters are very, very happy
Animals, Mamas & Papas, Yardbirds, the Byrds, Paul McCartney, The Mindbenders



DEC., 1966

Our home is America, Chad Stuart
Jimmy Page, the new Yardbird bassist
Monkees, Byrds, Herman, Pitney, Hollies, McGowan



JANUARY, 1967
On the set with Gary Lewis
Temptations tattle on each other
Sonny & Cher, Dylan, Paul Revere & the Raiders, Joe Tex



FEBRUARY, 1967
Have the Rolling Stones gone too far?
Chad, thinkin' about today, dreamin' about tomorrow
Tommy Roe, The Four Tops



MARCH, 1967
The hip innocence of Donovan
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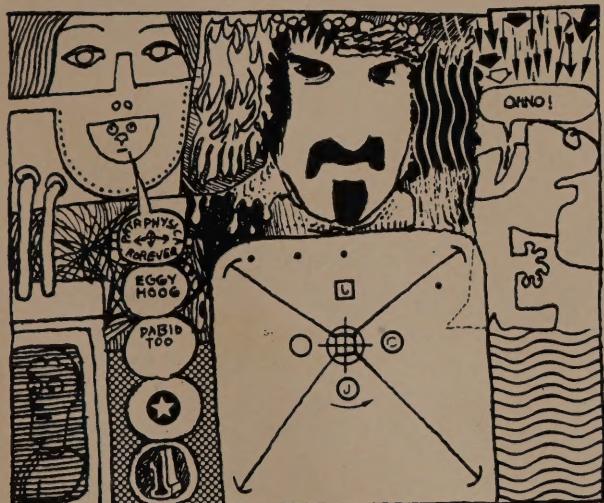
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